DOCUMENT RESUME

ED 248 175 SO 015 868

TITLE	High School Art Education Guide. Competency-Based Education.
INSTITUTION	Frederick County Public Schools, Md.
PUB DATE	81
NOTE	749p.; For elementary guide, see SO 015 867. Some sections contain small print that may not reproduce clearly.
AVAILABLE FROM	Frederick County Board of Education, 115 East Church St., Frederick, MD 21701 ($18.00).
PUB TYPE	Guides - Classroom Use - Guides (For Teachers) (052)
EDRS PRICE	MF04 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS	Advanced Placement Programs; Art Activities; Art Appreciation; *Art Education; Art History; Ceramics; Commercial Art; Competency Based Education; Course Content; Curriculum Guides; Educational Resources; Fine Arts; Handicrafts; High Schools; Painting (Visual Arts); Photography; Sculpture; Units of Study

ABSTRACT

Arranged into 26 sections, this curriculum guide provides high school teachers with a competency based approach to teaching art education. Following a statement of appreciation, the philosophy and goals for art education in Maryland are presented. An excerpt from Edmund Feldman's "Varieties of Visual Experience" discusses aesthetic expression. High school art program guidelines offer suggestions regarding departmental organization and class size. The "Competency Based Education Art Guide" used as a basis for this curriculum guide is described, as are art courses offered in Frederick County (Maryland) high schools. Course overviews are then provided for each of the following art courses: advanced placement art, ceramics, commercial art, design, drawing, fiber arts, filmmaking, general crafts, jewelry, painting, photography, printmaking, publications, sculpture, stagecraft, and Western art history. For each of these courses, content and skills are charted and tagged to competencies, instructional objectives, instructional activities, alternative exercises, and evaluation methods. Bibliographies and relevant reading excerpts are also provided. Additional sections discuss art classroom safety, museum trips, and materials and equipment. (LP)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED248175

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
This document has been reproduced as received from the person or organization originating it.
✓ Minor changes have been made to improve reproduction quality.
• Points of view or opinions stated in this document do not necessarily represent official NIE position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL IN MICROFICHE ONLY HAS BEEN GRANTED BY
Carroll H. Kehne
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

HIGH SCHOOL ART EDUCATION GUIDE

Competency-Based Education

BOARD OF EDUCATION OF FREDERICK COUNTY

Frances W. Ashbury, President

Marvin C. Anthony, Vice President
Gail T. Bowerman
Claude R. DeLauter, Jr.
Rita S. Gordon
William G. Linehan
Vincent L. Ruwet

Stuart Berger
Superintendent of Schools

Alfred Thackston, Jr.
Assistant Superintendent for Curriculum
and Instructional Services

Carroll H. Kehne, Jr.
Art Education Curriculum Specialist

SO 015 868

Frederick County Public Schools
Frederick, Maryland

1981

PREFACE

The development of this art guide for our high school art education program is the beginning step toward consistency in art programming within Frederick County. Art educators can now plan and develop their individual programs using this compentency based format and be assured that their students will receive the same sequential program as other art students.

The format of this art education guide provides skills instruction within numerous art areas. All objectives and activities for each art skill are keyed to a published resource guide.

I wish to express my appreciation to all those teachers who contributed to the development of this guide.

ALFRED THACKSTON, JR.
Assistant Superintendent for
Curriculum & Instruction

EVERY CHILD IS AN ARTIST. THE PROBLEM IS HOW TO REMAIN
AN ARTIST ONCE HE GROWS UP. PABLO PICASSO

TABLE OF CONTENTS

I. APPRECIATION

II. PHILOSOPHY AND GOALS

III. AESTHETICS

IV. HIGH SCHOOL ART PROGRAM GUIDELINES

V. OPERATION OF THE CBE ART GUIDE AND FLOW CHART

VI. COURSE DESCRIPTIONS

VII. HIGH SCHOOL ART EDUCATION VISUAL DIAGRAM

VIII. ADVANCED PLACEMENT

IX. CERAMICS

X. COMMERCIAL ART

XI. DESIGN - 2 & 3D

XII. DRAWING

XIII. FIBER ARTS

XIV. FILMMAKING

XV. GENERAL CRAFTS

XVI. JEWELRY

XVII. PAINTING

XVIII. PHOTOGRAPHY

XIX. PRINTMAKING

XX. PUBLICATIONS

XXI. SCULPTURE

XXII. STAGECRAFT

XXIII. WESTERN ART HISTORY

XXIV. MUSEUM TRIPS

XXV. SAFETY IN THE ART ROOM

XXVI. MATERIALS AND EQUIPMENT

APPRECIATION

The following art instructors and members are to be commended for their devotion and work in helping to develop the COMPETENCY-BASED EDUCATION ART GUIDE at the secondary level.

Edith Alford
Bryant Aylor
Mary Aylor
Rick Culbertson
Ellen Frazier
Linda Hall
Betsy Keyser
Joseph Osmann
Barry Richardson
Margaret Richardson
Jean Robertson
Garry Ritchie
Dennis Sherald
Harriet Wise

During a three-credit workshop in the spring of 1979, Dr. Robert Smith, Mr. Edward Reiley, and Mr. Jim Thomas were used as consultants. We thank them for their contribution in delivering information related to other competency-based models.

Photography students, Mike Ausherman and Steve Heredia, were assigned the task of photographing for the insert dividers. Margaret Richardson, their instructor from Frederick High School, assisted in coordinating and printing the photos for reproduction. We are very appreciative for their fine artistic works.

Richard Callan of Media Arts contributed his talents by assembling the flow charts and producing the final graphics for the dividers.

Kay Schroyer, secretary for the Art Education office, devoted much time and creative energy in producing a document that is attractive and well typed.

Helen Shaffer, Donna Wiles, Ron Alexander, and Julie Geiser, of the Central Office Printing Department, have worked exceptionally hard in setting type, printing and collating the art guide. Their efforts, along with others not mentioned, are greatly appreciated.

Bryant Aylor worked with me for two summers on reading and editing the material; however, the results will be ever useful for the art staff of Frederick County.

Carroll Kehne Jr.
Carroll H. Kehne, Jr.
Art Education Curriculum Specialist

ART CURRICULUM FRAMEWORK

PHILOSOPHY

The visual arts have been an important dimension of every culture in the history of the world. The buildings we live and work in, the artifacts we use in daily life, our fashions and our entertainments, all depend upon the heritage and continuing emergence of art in comtemporary society. The visual arts provide communication of ideas and a broad range of human feelings and emotions. They shape the visual environment through architecture, urban planning, and industrial design as well as express the deepest yearnings and emotions of our species for human camaraderie, social and political justice, and beauty.

The mission of a comprehensive art education program is to provide students opportunities:

- To develop, through the visual arts, the ability to perceive and respond to ideas, experiences, and the environment;
- To develop an understanding of the visual arts as a basic aspect of history and human experience;
- To develop and organize knowledge and ideas for expression in the production of art; and
- To develop the ability to identify, analyze, and apply criteria for making visual aesthetic judgments.

The goals of this mission are not hierarchical, they cannot be ordered and prioritized. They are interdependent and mutually supportive. A comprehensive art education program selects an array of objectives and activities from each goal area and provides students a balanced, total experience. Art is fundamental to the human experience, to the contemporary world in which students will create their lives. A quality education requires that the elements of art -- the skills, concepts, and values through which the visual world is fabricated, understood, and appreciated -- be included in the school curriculum. Every student needs and is entitled to an art education.

Art education serves many of the purposes of schooling including that of contributing to the education of the whole person, the student who is prepared to live a competent and fulfilling life in society. Because pictorial imagery is at the root of language and is itself a rich source of meaning, art education furthers the cause of literacy in school programs. Students who learn to "read" the visual environment through art education are better able to cope with the confusing barrage of images in modern life, including those of television and advertising. Art is therefore a powerful and ubiquitous tool of communication, one which is indispensable to the efficient functioning of our students' lives and their futures. Furthermore, art helps us understand in the most vivid way what values exist and how they are transmitted in a culture, our own as well as others, both those of the present and of the past.

There is also increasing evidence that the study and practice of art serves to facilitate the growth of a host of important skills in general education, including cognition, critical analysis, and psychomotor development. Art education provides experiences which aid intellectual, social, physical, ethical, and aesthetic maturation. In the process of making, understanding, appreciating art and the visual heritage, the student also grows in his or her creative capacities and learns to derive aesthetic satisfaction from the richness and complexity of the images of art.

Art provides growth and life-enhancement for students at every level. Such experiences of art in the educational setting should be identified, structured and sequenced as are other areas of the school curriculum, directed towards specific significant learnings. Art meets the needs of the younger child in providing a vehicle for communication of images of self, family, home and neighborhood. It helps the adolescent cope with the fast moving and often enigmatic visual images of the adult world. For the teenager and young adult it opens new areas for personal, social, and cultural exploration and enlightenment and self-fulfillment. For some students education in art may even lead to life-long pursuits either avocationally or in the career setting.

Finally, in a world increasingly bound by interdependence, art helps reveal the ideas, values, and interests of others. It is a reflection of both that which we have in common and that which makes us different from those with whom we must reach understandings for mutual survival. Through art students can learn tolerance, respect, and concern for the beliefs, attitudes, and values of other people both in historical and in present time. What art teaches us about making this a better world is impressive and wondrous. Therefore we need to be on with the task of structuring it so it will happen for all children.

GOAL I: TO DEVELOP, THROUGH THE VISUAL ARTS, THE ABILITY TO PERCEIVE AND RESPOND TO IDEAS, EXPERIENCES, AND THE ENVIRONMENT.

A. Develop an awareness that visual form and other phenomena affect perception.

L1. Become aware of the variety and richness of natural and manmade visual forms and phenomena.

B. Develop an understanding of how visual art is created as a response to images, forms, and experience.

L1. Become aware that art represents what people see, know, imagine and feel.

C. Develop comprehension of design concepts in works of art and in the environment.

L1. Become aware of the "language" of visual form and those elements and design concepts which can be perceived.

ART CURRICULUM FRAMEWORK
GOALS, SUBGOALS, AND EXPECTANCIES

GOAL I: TO DEVELOP, THROUGH THE VISUAL ARTS, THE ABILITY TO PERCEIVE AND RESPOND TO IDEAS, EXPERIENCES, AND THE ENVIRONMENT.

Rationale

Our senses are the major intermediaries between the external world of objects and events and the internal world of perceptions, thoughts and feelings which we all experience. Through vision most human beings acquire vital information about the environment. Our interaction with the world, while not solely dependent upon the sense of sight, depends so enormously upon visual processing that our general competence to function may be said to be ultimately linked to how well we perceive and how we react to such stimuli.

Experiences in the visual arts develop and strengthen the ability to perceive, discriminate, interpret, and evaluate visual form. These operations are critical to literacy and thinking and responding to the world. By becoming familiar with the variety, uses, and meanings of art the student grows more knowledgeable about human communication and those forms of expression which permeate our daily lives: the way we shape our space and pattern our environment, our re-creation of forms from nature, the uses of symbols and subtle discriminators of human thought and idea. Through the development of the ability to perceive and respond in the visual arts, we gain our grounding for understanding and surviving well in the world.

GOAL II: TO DEVELOP AN UNDERSTANDING OF THE VISUAL ARTS AS A BASIC ASPECT OF HISTORY AND HUMAN EXPERIENCE.

Rationale

Art links people and societies across vast reaches of time and space. Every civilization, every variety of the human species has conceived, produced, and cherished its own forms of visual art. The commanlity of art is one of the great threads of human experience which winds its own way through all cultures at every moment of historical time. The need to create visual form and to express the simplest as well as the most profound ideas, values, and feelings of the human mind and spirit is deeply embedded in all peoples.

Through study of the art of other cultures as well as our own, the student acquires knowledge and insight about the heritage of those societies from which our own is derived or with which we co-exist. Political, social, economic, cultural, and ethical dimensions of history and contemporary life make themselves evident and concrete through perception, study, and experience of the art of individuals and of societies, both those near to us as well as those which are distant and strange. Through art we learn how universal are the instincts and needs which are satisfied through such forms as architecture, painting, sculpture, ceramics, jewelry, printmaking, and fashion. We learn how art is a vehicle for interpreting and integrating the human experience, and the role which artists play in performing these tasks.

GOAL II: TO DEVELOP AN UNDERSTANDING OF THE VISUAL ARTS AS A BASIC ASPECT OF HISTORY AND HUMAN EXPERIENCE.

A. Develop the ability to recognize the visual arts as forms of cultural expression.

  L1. Become aware of the ways in which works of art express ideas about self, other people, places and events.

B. Develop an understanding of the relationships among works of art, individuals, and societies in which they are created.

  L1. Become aware of ways that people use art for purposes in the community, including communication, embellishment, fantasy, propaganda, and other ends.

C. Develop an understanding and appreciation of the diversity and idiosyncratic quality of individual artistic expression.

  L1. Become aware of the ways in which artists stylize or otherwise put their unique stamp on their art.

D. Develop a comprehension of how the visual arts interrelate with other forms of human creativity, such as the humanities and the sciences.

  L1. Become aware of the role of the visual arts in developing and enhancing the skills required for study in other areas.

GOAL III: TO DEVELOP AND ORGANIZE KNOWLEDGE AND IDEAS FOR EXPRESSION IN THE PRODUCTION OF ART.

Rationale

The experience of art, in order to be complete, must involve a firsthand opportunity to experiment and acquire skills in the production of forms through the use of media, tools, and techniques. This creative involvement is a complex activity consisting of psychomotor movement, mental processes utilizing knowledge and intuition, and the application of imagination and energy which flows from an inherent need of human beings to create new forms. By transforming raw materials into personal and unique expressions the student also creates individual, cultural, and universal meaning.

By learning the appropriate technical and artistic use of materials, tools, and processes the student gains the ability to be self-sufficient in his or her communication of ideas and values, and to "speak" and be literate in the powerful human language of imagery. Furthermore, the student can experience first-hand the satisfactions of fulfilling the urge for self-expression and personal definition which is in every human being. Through working as artists we become sensitive to the limitless possibilities for visual interpretation of human ideas and feelings.

GOAL III: TO DEVELOP AND ORGANIZE KNOWLEDGE AND IDEAS FOR EXPRESSION IN THE PRODUCTION OF ART.

A. Develop coordination and skills for using art tools, materials, and techniques.

  L1. Become aware of the kinesthetic experiences and manipulations which are a part of making art.

B. Develop the ability to create visual images.

  L1. Become aware of the visual effects generated by manipulating and experimenting with art materials.

C. Develop the ability to utilize design concepts for visual expression.

  L1. Become aware of the use of art elements in giving a composition a sense of structure and unity.

D. Develop an understanding of health and safety rules in the art classroom.

  L1. Become aware of health and safety hazards in the use of tools, materials, and techniques.

GOAL IV: TO DEVELOP THE ABILITY TO IDENTIFY, ANALYZE, AND APPLY CRITERIA FOR MAKING VISUAL AESTHETIC JUDGMENTS.

Rationale

In addition to producing art and understanding its contributions to human life and society, students should understand and learn to assess the aesthetic value of the works which they create as well as those created by others. Developing the capacity to evaluate works of art is both an exercise in judgment and discrimination and a necessary step in determining its meaning and import. Such aesthetic decisionmaking also helps us understand the considerations which lead to our preferences in architecture, clothing, and industrial artifacts-all of the visual aspects of the environments we create or adapt.

The application of specific and systematic criteria also aids the student in coming to terms with his or her own art work. Personal and artistic growth depends upon honest and useful self-examination and the reaction and critique of others. By developing the ability to identify, analyze, and apply critieria for making visual aesthetic judgments the learner becomes a more effective and informed viewer and producer of art.

GOAL IV: TO DEVELOP THE ABILITY TO IDENTIFY, ANALYZE, AND APPLY CRITERIA FOR MAKING VISUAL AESTHETIC JUDGMENTS.

A. Develop an understanding of the aesthetic qualities which exist in both natural and human-made environments.

L1. Become aware of the feelings and satisfactions generated by the visual character of the environment.

B. Develop the skills and sensitivity to apply aesthetic criteria to works of art.

L1. Become aware of differences and similarities in the aesthetic character of works of art.

C. Develop the ability to identify, describe, apply and communicate personal criteria for assessing one's own work.

L1. Become aware of the latitude with which one may develop, and utilize personal aesthetic criteria.

AESTHETIC EXPRESSION

Aesthetic needs and impulses are not the specialized interest of a small group. Everyone seems to be concerned with what is beautiful, pleasing, or appropriate in the visual world. That is, we are interested in beauty wherever it may be found - in people, in nature, and in objects of daily use. Some artists do specialize, however, in making things which are beautiful or aesthetically satisfying in themselves, apart from any utility they may have. Objects created to be beautiful or intrinsically pleasing are nevertheless useful because they help to satisfy the aesthetic interests and requirements of modern men. In his earliest days, man may have been concerned about colors or shapes only to the extent that they were signs of danger or of opportunity. But since his life depended on how accurately and intelligently he could see, vision was a matter of supreme importance. We still possess remarkable visual equipment and outstanding capacity for interpreting our optical experience. However, the conditions of contemporary life do not seem to demand as much of our perceptual capacities as we are equipped to supply. Hence, some forms of visual art appear to have evolved in complex cultures as a means of engaging our unused perceptual capacity. Perhaps aesthetic pleasure is, in fact, the satisfaction experienced in employing to the full our innate capacities for perception.

Edmund Burke Feldman
VARIETIES OF VISUAL EXPERIENCE

The University of Georgia **Department of Art**

Athens, Georgia 30602 (404) 542 1511

October 18, 1982

Mr. Carroll H. Kehne, Jr.
Art Education Curriculum Specialist
Board of Education of Frederick County
115 East Church Street
Frederick, Maryland 21701-5449

Dear Mr. Kehne:

Thank you very much for your kind comments about my statement about aesthetic expression in Varieties of Visual Experience. I am glad to hear that it is relevant to the goals of the art teachers in Frederick County.

I would be happy for you to reprint the statement with the understanding that you cite the source and the publisher, Prentice-Hall, Inc. Thank you, too, for your good wishes in connection with NAEA. I certainly appreciate your support.

Sincerely yours,

Edmund B. Feldman

Edmund B. Feldman
Alumni Foundation Distinguished
Professor of Art

EBF/vs

An Equal Opportunity Affirmative Action Institution

HIGH SCHOOL ART PROGRAM

The high school years (9-10-11-12) are those years in which an individual can begin to achieve a more refined instruction in the skills of art. Since art has a large variety of fields, the student has an opportunity to select from the art department offerings.

For the average and below-average student, we should develop a program that allows for continued growth on a step-by-step approach. The individual challenge in each art process, as developed in the CBE ART GUIDE, should give the teacher and student a firm and sound foundation to work and learn. For the advanced student, the teacher will have the resources to allow the student to work independently or at a different pace to achieve the terminal goal.

We believe that all students who have interest and ability should be given an opportunity to enroll in those art classes available to them. To become skilled and proficient is important; however, to become acquainted with art and to use it in life is more important. General guidelines follow on the topics of (A) Departmental Organization, (B) Suggested class size, and (C) Evaluation. These suggestions, developed by the high school art teachers, may serve as guidelines for appropriate art room organization and procedures. It is suggested that each high school try to develop its program using these ideas to become consistent with our county-wide art curriculum.

A. DEPARTMENTAL ORGANIZATION

1. High School with one art teacher
    a. Develop a program that encourages the use of a total 2-D and 3-D experience for all students.
    b. Develop the program based on the CBE format.

2. High School with two art teachers

   a. Develop a program with two labs, one for 2-D instruction, one for 3-D instruction.

      2-D

      - drawing
      - painting
      - design
      - printmaking
      - commercial art
      - art history
      - filmmaking
      - photography
      - publications
      - advanced placement

      3-D

      - general crafts
      - ceramics
      - sculpture
      - jewelry
      - fiber arts
      - design
      - stagecrafts

   b. Develop the program based on the CBE format.

3. High School with three art teachers

   a. Develop a program with three labs, one for 2-D instruction, one for 3-D instruction and one for specialities in art instruction.

      2-D

      - drawing
      - painting
      - printmaking
      - commercial art
      - design

      3-D

      - sculpture
      - ceramics
      - fiber arts
      - design
      - jewelry
      - general crafts

      Specialities

      - photography
      - filmmaking
      - art history
      - advanced placement
      - stagecrafts
      - publications

   b. Develop the program based on the CBE format.

B. SUGGESTED CLASS SIZE

2-D Labs - The maximum recommendation for classes in the 2-D areas is 30.

3-D Labs - The maximum recommendation for classes in the 3-D areas is 25.

Specialities - The maximum recommendation for classes in the specialities is 25.

C. EVALUATION

In any high school art instruction, attitudes and work habits are integral parts of the students' educational process. For this reason, we recommend that all art students' grades in the CBE basic art program be based on a three-part system, with each criteria being of equal value.

1. Grade for aesthetics

Functional criterion for guiding the teacher in making aesthetic evaluations.

a. Form

b. Proportion

c. Arrangement

d. Order

e. Simplicity

f. Structure

2. Grade for skill attainment through the CBE program

Skill attainment is measured by accurate use of tools and materials and development of acceptable craftsmanship.

3. Grade for attitudes and work habits

a. Willingness to work

b. Acceptance of responsibility

c. Consistent effort

d. Respect for others (persons and works)

e. Respect for deadlines

f. Care of work areas

g. Care of materials, tools, and equipment

OPERATION OF THE C.B.E. ART GUIDE

Because of the various school sizes and diverse art exposures in the Frederick County secondary schools, and with a desire to equalize these and other inherent problems, we have developed the CBE ART GUIDE. It is our hope that this guide will help art instructors offer their students, regardless of school size, the best possible art experience.

In the CBE ART GUIDE, each major skill (A) has been keyed to an approved text/texts (B), which are listed within the major skill flow chart. Using (A) and (B), instructors, depending on their particular teaching situations, will be able to select a course of study for their students as outlined in the preceding section entitled HIGH SCHOOL ART PROGRAM.

Once the major skill has been selected, instructors may choose those competencies and competency components (C) needed for the students' course of study.

Following the competency flow chart is a sequential list of those instructional objectives (D) needed to present an art skill.

Through prescribed instructional activities (E), instructors will be able to direct their students' course of study. The format for the instructional activities section establishes lectures/demonstrations as the major means of instruction. These lectures may be developed from specific sections of the approved reference text as indicated. Included on the instructional key are alternative means (F) of obtaining the prescribed instructional objective.

The CBE ART GUIDE is described as a sequential reference source for instructors; however, it also can be used by advanced or independent students.

In the evaluation section (G), provision has been made at appropriate intervals for instructors to assess their students' success in completing the instructional objective.

Art

ART I - DESIGN 2 & 3-D Grades 9-12 290501
The course will present 2 and 3 dimensional design, drawing and painting, and general crafts as a foundation. Additional skills presented may include (2-D) printmaking, commercial art, (3-D) ceramics, fiber arts, jewelry, and sculpture.

ART II - DESIGN 2 & 3-D Grades 10-12 290502
Instruction in higher level problems in 2 and 3-D design will be given. The course will include the study of elements of form (principles of organization) and space. The student will complete projects in (2-D) drawing and painting, printmaking, commercial art, (3-D) ceramics, fiber arts, general crafts, and sculpture. Art I is a prerequisite.

DRAWING AND PAINTING I Grades 9-12 290509
The student will be provided with instruction in the fundamentals of basic drawing and painting techniques. This course will include some basic competencies of drawing in contour, gesture, perspective, and rendering techniques. Painting competencies may include tempera, watercolor, acrylics, oils, pastels, or mixed media.

DRAWING AND PAINTING II Grades 10-12 290510
Instruction in more detailed techniques of drawing and painting will be provided. This course will include all basic competencies of drawing in contour, gesture, perspective, and rendering techniques. Painting competencies are open and become selective for individuals. Drawing and Painting I is a prerequisite.

DRAWING AND PAINTING III Grades 11-12 290511
The student will be provided with the opportunity to pursue major projects using pencil, charcoal, ink, watercolor, acrylics, oils, pastels, and mixed media. Originality and creativity are encouraged. Drawing and Painting I and II are prerequisites.

PRINTMAKING Grades 9-12 290518
Fine art printing processes will be explored and applied. The course competencies may include relief, silkscreen, lithography, and intaglio.

COMMERCIAL ART I Grades 10-12 290504
The student will be exposed to advertising design techniques. The course will include the competencies of typography, advertising design projects, and illustration techniques. Art I or Drawing and Painting I is a prerequisite.

COMMERCIAL ART II Grades 11-12 290505
The course will continue studies from Commercial Art I. Independent projects will be designed. Commercial Art I is a prerequisite.

PUBLICATIONS Grades 11-12 290523

The student will assist in the production of the school's yearbook. The course will include the competencies of planning, layout, photography, copy, art work, and business. While emphasis is placed on production of a yearbook, upon completion of that publication, students will have the opportunity to receive instruction in one or more of the following areas: yearbook supplement, program, literary magazine, pamphlet. The approval of the instructor is required.

CERAMICS Grades 9-12 290503

The student will design and construct objects from clay. Handbuilding, throwing, decorative techniques, and special clay processes are included. The class is open for beginners to advanced students and may be individualized. Advanced students must have the instructor's permission.

GENERAL CRAFTS I Grades 9-12 290506

A specialized selection of 3 dimensional crafts will be introduced. The course may include leather, plastics, metal, wood, paper, glass, basketry, candles, mosaic, puppetry, signs, and toys.

GENERAL CRAFTS II Grades 10-12 290507

More advanced specialized 3 dimensional crafts will be introduced. The course may include leather, plastics, metal, wood, paper, glass, basketry, candles, mosaic, puppetry, signs, and toys. General Crafts I is a prerequisite.

FIBER ARTS Grades 9-12 290512

The student will be provided with the opportunity to create and decorate fabric. Options in weaving, macrame, braiding, and latch hook skills are included. Design decoration techniques will include options in batik, tie dye, natural dye, and fiber preparation.

JEWELRY Grades 10-12 290514

Instruction in a variety of jewelry design techniques is given. The course is designed to include options in metal, wood, plastics, and gems. General Crafts I is a prerequisite.

SCULPTURE I Grades 10-12 290519

The student will be introduced to the many 3 dimensional design techniques needed to construct a form or sculpture. Course options include subtractive (round and relief), additive (round and relief), and casting. These techniques make use of many materials and will require the student to design and construct individual pieces. Either General Crafts I or Art I is a prerequisite.

SCULPTURE II Grades 11-12 290520

This course will continue studies from Sculpture I. This course will offer the options in additive, subtractive and casted sculptures. Sculpture I is a prerequisite.

PHOTOGRAPHY I Grades 9-12 290516

Mechanics and aesthetics of photo techniques are introduced. The course will include the camera, film, darkroom, and aesthetics, including a history of photography. Independent reading is required. Students must also supply their own 35 mm camera with manual controls and be able to fund approximately $40-$75 for film and print paper per year.

PHOTOGRAPHY II Grades 10-12 290517

The student will be given more advanced information on the camera; darkroom techniques; slide and film presentations; and aesthetics in composition, history, and photo-journalism. Projects may become more individual. Photography I is a prerequisite.

FILMMAKING Grades 9-12 290513

The student will study and create film via the movie camera. The course is designed to incorporate live action and animation instruction.

STAGECRAFT Grades 10-12 290521

Instruction in set design is given. The course will include production, set design, construction, and lighting. Art I or the instructor's approval is the prerequisite.

WESTERN ART HISTORY Grades 11-12 290522

The student will be able to identify and discuss the major art forms in the history of western culture. This course will include the following topics: How Art Began, The Middle Ages, The Renaissance, and The Modern World. The student will be required to use the text A Basic History of Art by Janson and Cauman and keep a notebook.

ADVANCED PLACEMENT WESTERN ART HISTORY Grades 11-12 290525

This is a college-level course on western art history using the text A Basic History of Art by Janson and Cauman. The student may either be enrolled in Western Art History or may work independently with the instructor's approval.

ADVANCED PLACEMENT STUDIO ART Grade 12 290524

The student will be able to assemble either a general or drawing portfolio in an independent study. The art staff and guidance counselor will assist with scheduling. The instructor's approval is required.

ART INDEPENDENT STUDY Grade 12 290526

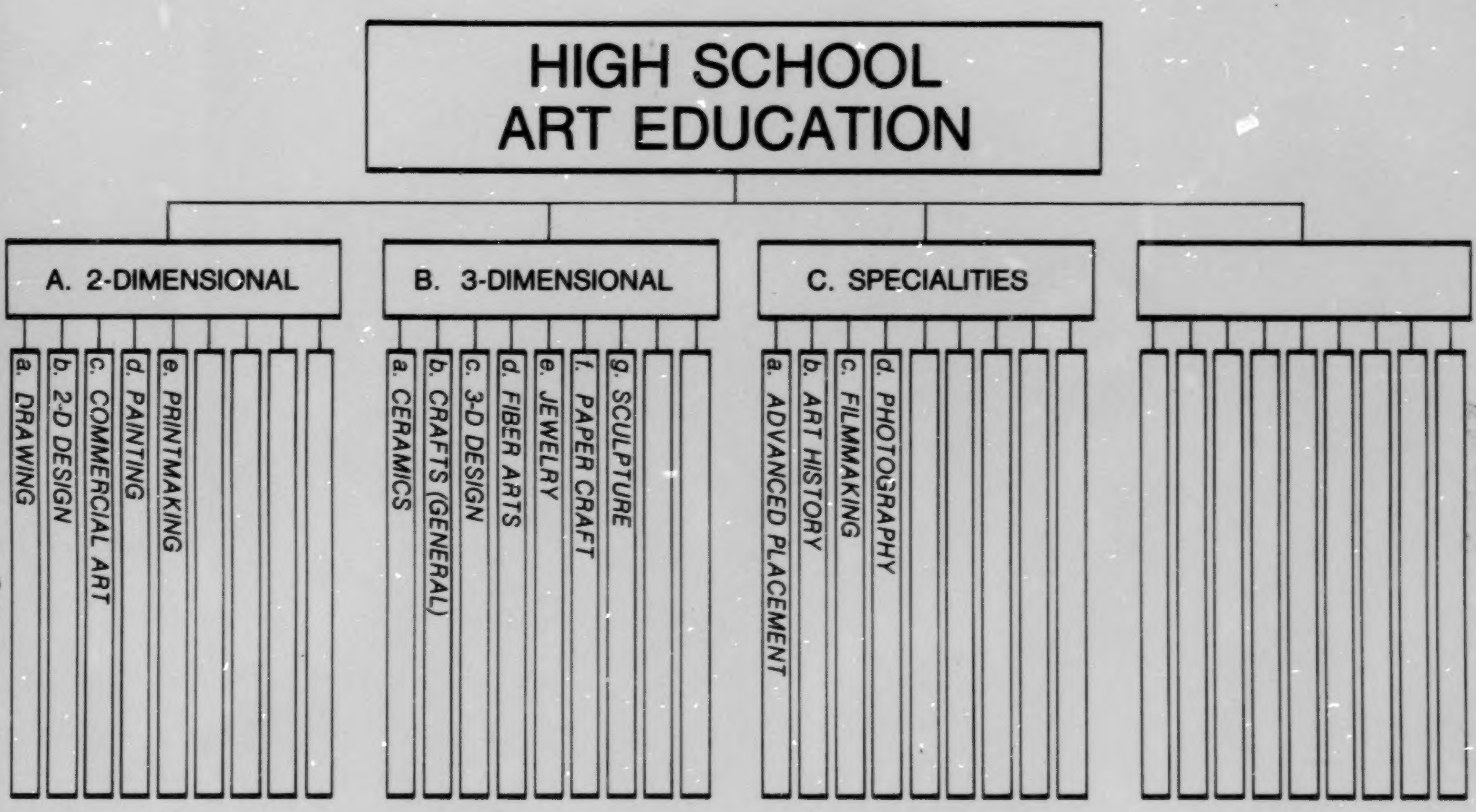
An advanced student may enroll in an independent study in an area of interest with an art instructor. (This assignment may occur in the beginning of the academic year after both teachers' and students' schedules are determined.)

ART AIDE Grades 11-12 290800

An aide is assigned to a teacher to perform noninstructional tasks. No credit is awarded.

ART PEER TUTOR Grade 12 290900

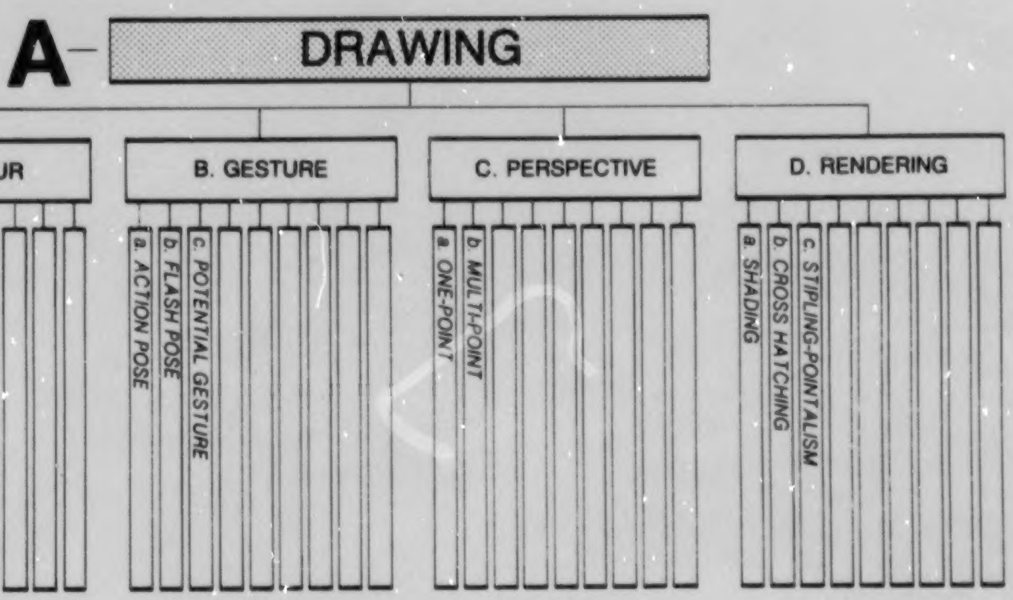
A peer tutor is assigned to a teacher to perform in an instructional capacity under the supervision of the teacher. The tutor must have a good academic record and have the ability to work effectively with other students. No credit is awarded.



HIGH SCHOOL ART EDUCATION

- A. 2-DIMENSIONAL
  - a. DRAWING
  - b. 2-D DESIGN
  - c. COMMERCIAL ART
  - d. PAINTING
  - e. PRINTMAKING
- B. 3-DIMENSIONAL
  - a. CERAMICS
  - b. CRAFTS (GENERAL)
  - c. 3-D DESIGN
  - d. FIBER ARTS
  - e. JEWELRY
  - f. PAPER CRAFT
  - g. SCULPTURE
- C. SPECIALITIES
  - a. ADVANCED PLACEMENT
  - b. ART HISTORY
  - c. FILMMAKING
  - d. PHOTOGRAPHY

BEST COPY AVAILABLE


A
DRAWING
A. CONTOUR
a. LINE - SAME THICKNESS
b. LINE - THICK & THIN
c. CROSS CONTOUR
B. GESTURE
a. ACTION POSE
b. FLASH POSE
c. POTENTIAL GESTURE
C. PERSPECTIVE
a. ONE-POINT
b. MULTI-POINT
D. RENDERING
a. SHADING
b. CROSS HATCHING
c. STIPLING-POINTALISM

Resource Guide

NATURAL WAY TO DRAW, Nicolaides, Houghton Mifflin Company

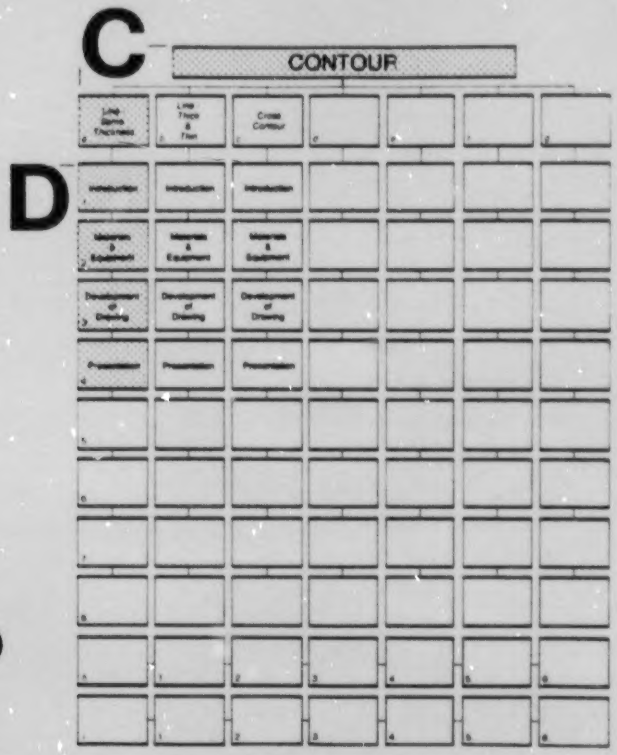
THE ART OF DRAWING, Bernard Chaet, Holt, Rinehart & Winston

B

DRAWING IDEAS, MATERIALS & TECHNIQUES, Gerald Brommer

ALL ABOUT ART, Rachel Baker, Finearts Publishers, Inc., New York

DRAWING, Mendelowitz


C
CONTOUR
Line Same Thickness
Line Thick & Thin
Cross Contour
D
Introduction
Introduction
Introduction
Materials & Equipment
Materials & Equipment
Materials & Equipment
Development of Drawing
Development of Drawing
Development of Drawing
Presentation
Presentation
Presentation

CBE INSTRUCTIONAL KEY

MAJOR SKILL DRAWING (A)

COMPETENCY CONTOUR (A)

COMPETENCY COMPONENT LINE/SAME THICKNESS (1)

INSTRUCTIONAL OBJECTIVE INTRODUCTION

The student will be able to distinguish contour drawing of the same line thickness.

E

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 8-13, 15, 25, Nicolaides.

Do several line contour drawings, using lines of the same thickness, of objects found in the classroom.

F

ALTERNATIVES

Collect several examples of line contour drawings found in magazines.

Read DRAWING, pages 12, 32, Mendelowitz.

View film - [illegible] (super 8) "Drawing Contour," [illegible] Association, available from [illegible].

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL DRAWING (A)

COMPETENCY CONTOUR (A)

COMPETENCY COMPONENT LINE/SAME THICKNESS (2)

INSTRUCTIONAL OBJECTIVE MATERIALS & EQUIPMENT

The student will be able to identify, collect, and prepare materials for drawing.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to page 24, Nicolaides, Chapter 2, Chaet.

Identify, collect, or prepare pencil (soft and hard), pen or flair, paper, tape, drawing board.

ALTERNATIVES

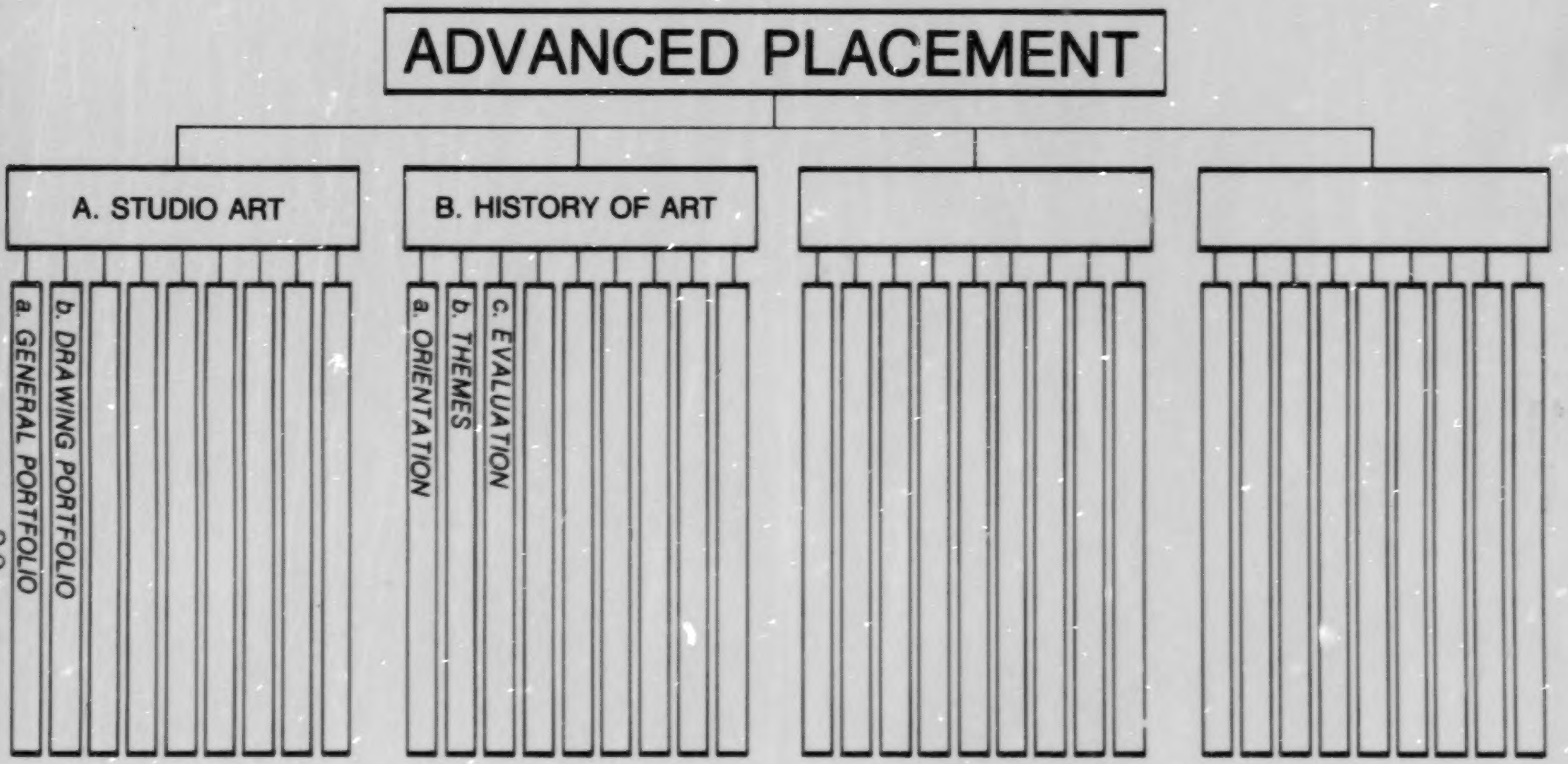
Read THE ART OF DRAWING, page 29, Chapter on Media, Bernard Chaet.

Read DRAWING IDEAS, MATERIALS & TECHNIQUES, Chapter 2, Dry Media.

G

EVALUATION

ADVANCED PLACEMENT


ADVANCED PLACEMENT
A. STUDIO ART
a. GENERAL PORTFOLIO
b. DRAWING PORTFOLIO
B. HISTORY OF ART
a. ORIENTATION
b. THEMES
c. EVALUATION

Resource Guide

ADVANCEMENT PLACEMENT COURSE DESCRIPTION
The College Board
888 Seventh Avenue
New York, New York 10019

ADVANCED PLACEMENT PROGRAM OF THE COLLEGE BOARD

WHAT? The Program provides consultants, workshops, and publications to help schools establish advanced placement opportunities; develops, distributes, and grades examinations based on the various course descriptions; and reports the examination grades to the students' colleges. Participating colleges then grant placement and credit to students presenting qualifying grades.

WHO? The Program is administered with the help of Educational Testing Service (ETS), an independent, nonprofit agency in Princeton, New Jersey. The course descriptions and examinations are prepared, with the help of ETS consultants, by working committees of school and college teachers appointed by the College Board. Similar committees grade the essay parts of the examinations. In May 1978, 93,313 students from various grades of 4,323 secondary schools took 122,561 examinations and had their results sent to 1,700 colleges.

WHY? The Advanced Placement Program enables educators to recognize differences among students and to offer the abler among them appropriately demanding opportunities. In this way the Program provides a stimulus, vehicle, and measure of a system's services to its academically gifted.

WHEN AND WHERE? The examinations are administered in May by schools through the world. Any school may participate; it need only appoint an AP coordinator and order its examination in time. The current fee for each examination is $32. (Fee reductions are available for students with acute financial need.) In June the examinations are graded on a five-point scale: 5, extremely well qualified; 4, well qualified; 3, qualified; 2, possibly qualified; or 1, no recommendation. In early July, the grades are sent to the students, their designated colleges, and their schools.

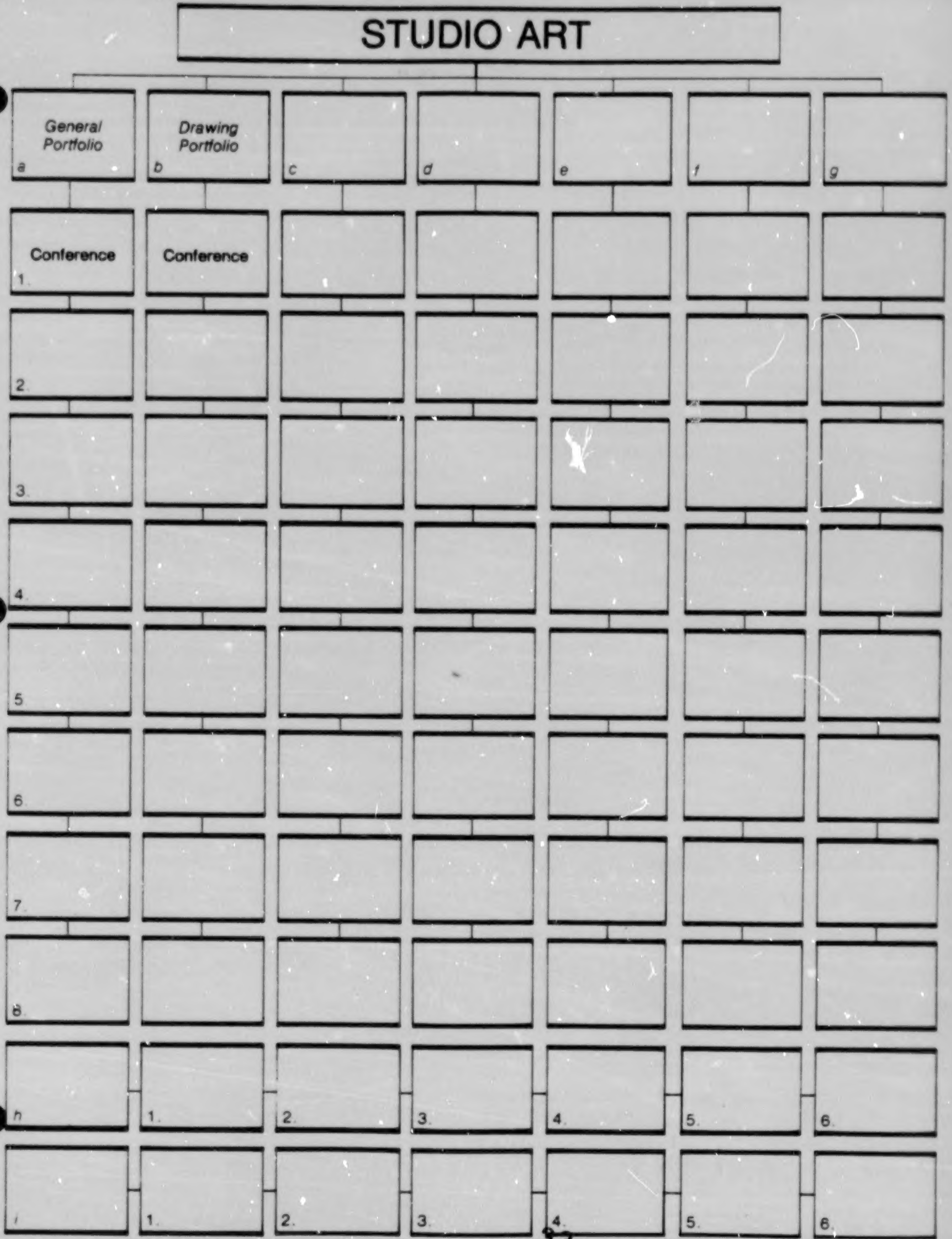
PUBLICATIONS: Various publications explain the Program: *A Guide to the Advanced Placement Program* lists the Program's committees, procedures, and publications. The Advance Placement course descriptions outline the kinds of preparation the examinations presume and offer sample questions. Booklets on *Beginning an Advanced Placement Course* and *Grading the Advanced Placement Examination* are available in most field. College Placement and Credit by Examination: 1978 Guide to Institutional Policies is a revised and updated edition of College Placement and Credit by Examination, 1975. This publication reports the policies of more than 1,500 colleges and universities toward granting placement and credit through Advanced Placement and CLEP.

To order publications, write to College Board Publication Orders, Box 2851, Princeton, New Jersey 08541.

FOR MORE DETAILS: Those interested in further information should write or telephone the director of the nearest Regional Office of the College Board.

Middle States: 65 East Elizabeth Avenue, Bethlehem, Pennsylvania 18018. (215) 691-5906

The College Board is a nonprofit membership organization that provides tests and other educational services for schools and colleges. The membership is composed of more than 2,000 colleges, schools, school systems, and education associations. Representatives of the members serve on the Board of Trustees and advisory councils and committees that consider the programs of the College Board and participate in the determination of its policies and activities.


STUDIO ART
General Portfolio
a
Drawing Portfolio
b
c
d
e
f
g
Conference
1.
Conference
2.
3.
4.
5.
6.
7.
8.
h
1.
2.
3.
4.
5.
6.
i
1.
2.
3.
4.
5.
6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	ADVANCED PLACEMENT	
COMPETENCY	STUDIO ART	Ⓐ
COMPETENCY COMPONENT	GENERAL PORTFOLIO	ⓐ
INSTRUCTIONAL OBJECTIVE	CONFERENCE	①

The student will be able to assemble a general art portfolio for AP examination.

INSTRUCTIONAL ACTIVITIES

Attend discussion/conference with instructor.
Refer to pages 1-14 AP catalog, 1980.
Establish progress schedule with instructor.

ALTERNATIVES

EVALUATION

The instructor will determine if the student's assembled general art portfolio meets the AP catalog requirements.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	ADVANCED PLACEMENT	
COMPETENCY	STUDIO ART	Ⓐ
COMPETENCY COMPONENT	DRAWING PORTFOLIO	ⓑ
INSTRUCTIONAL OBJECTIVE	CONFERENCE	①

The student will be able to compile/assemble a drawing portfolio for AP examination.

INSTRUCTIONAL ACTIVITIES

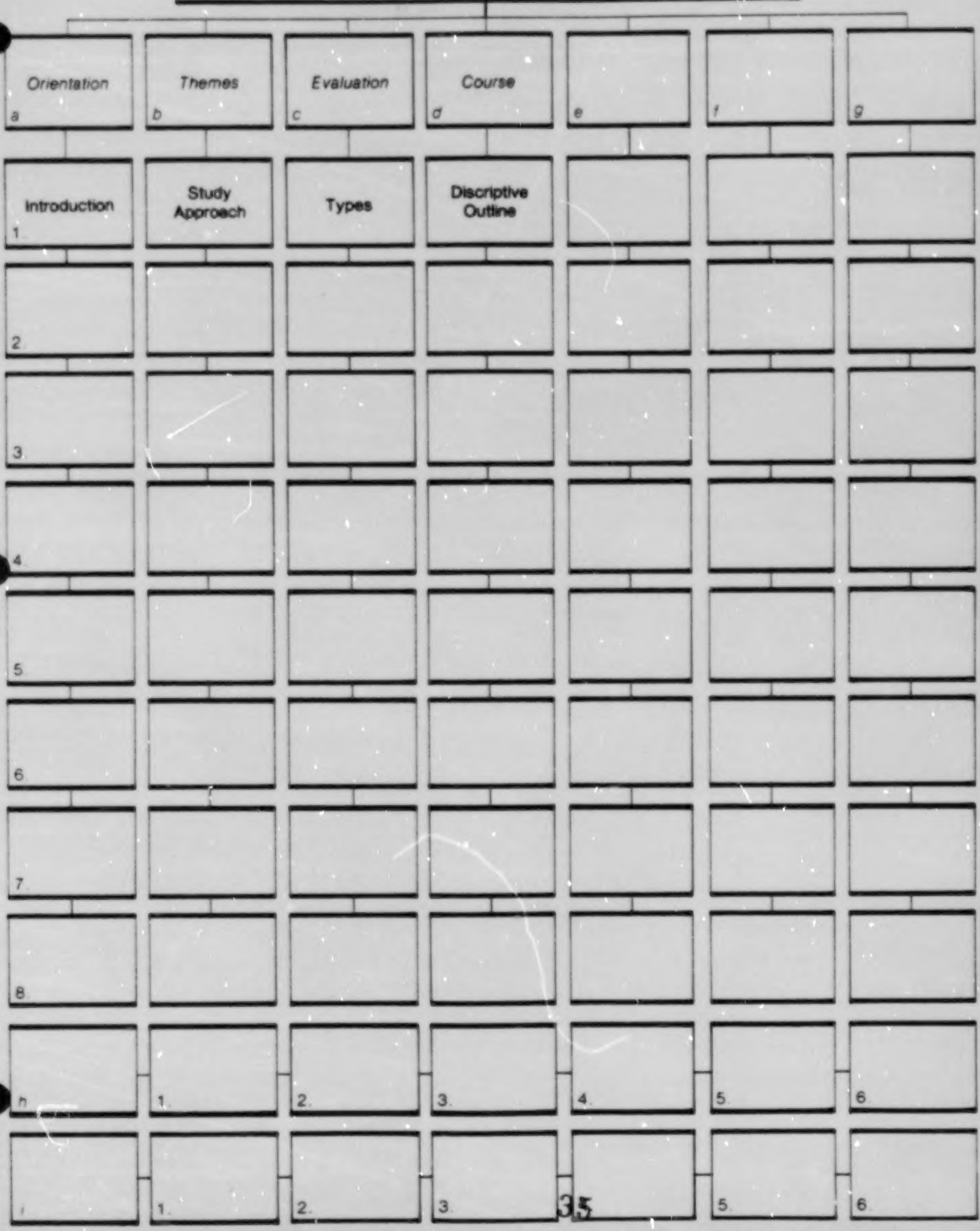
Attend discussion/conference with instructor.
Refer to pages 15-22 AP catalog, 1980.
Establish progress schedule with instructor.

ALTERNATIVES

EVALUATION

The instructor will determine if the student's compiled/assembled drawing portfolio meets the AP catalog requirements.

HISTORY OF ART


Orientation
a
Themes
b
Evaluation
c
Course
d
e
f
g
Introduction
1.
Study Approach
Types
Discriptive Outline
2.
3.
4.
5.
6.
7.
8.
h
1.
2.
3.
4.
5.
6.
i
1.
2.
3.
5.
6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	ADVANCED PLACEMENT	
COMPETENCY	HISTORY OF ART	B
COMPETENCY COMPONENT	ORIENTATION	a
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to identify the purposes of AP courses.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 23-24 of AP catalog.

ALTERNATIVES

EVALUATION

The instructor will determine through consultation, if the student can identify the purposes of AP courses.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	ADVANCED PLACEMENT	
COMPETENCY	HISTORY OF ART	B
COMPETENCY COMPONENT	THEMES	b
INSTRUCTIONAL OBJECTIVE	STUDY APPROACH	1

The student will be able to identify and discuss the different themes of art history.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 25-32 AP catalog.

ALTERNATIVES

EVALUATION

The instructor will determine, through consultation, if the student can identify and discuss the different themes of art history.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	ADVANCED PLACEMENT	
COMPETENCY	HISTORY OF ART	B
COMPETENCY COMPONENT	EVALUATION	c
INSTRUCTIONAL OBJECTIVE	TYPES OF EXAMS	1

The student will be able to identify the types of exams used in AP courses.

INSTRUCTIONAL ACTIVITIES

Attend discussion and drill sessions given by the instructor.
Refer to pages 33-66 AP catalog.

ALTERNATIVES

EVALUATION

The instructor will determine, through consultation, if the student can identify the types of exams used in AP courses.

* * *

CBE INSTRUCTIONAL KEY

MAJOR SKILL	ADVANCED PLACEMENT	
COMPETENCY	HISTORY OF ART	B
COMPETENCY COMPONENT	COURSE	d
INSTRUCTIONAL OBJECTIVE	DESCRIPTIVE OUTLINE	1

The student will be able to complete the course outline in Western Art History.

INSTRUCTIONAL ACTIVITIES

Attend or read instructional course on "Western Art History" (enclosed).

ALTERNATIVES

Read course in BASIC HISTORY OF ART/Janson & Cauman.

EVALUATION

The instructor will determine, through testing, if the student has completed satisfactorily the course outline in Western Art History.

CERAMICS

CBE INSTRUCTIONAL KEY

MAJOR SKILL CERAMICS

COMPETENCY HANDBUILDING Ⓐ

COMPETENCY COMPONENT PINCH ⓐ

INSTRUCTIONAL OBJECTIVE DESIGN ①

The student will be able to design (via sketch) a simple pinch pot.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 18-20, Nelson.
View student examples if available.

ALTERNATIVES

Read pages 24-35, Berensohn.
View film "Clay: Pinch Method" - Hester Associates (Art Processes) L 738.14 (Super).

EVALUATION

The instructor will examine for approval the student's submitted design sketch of a simple pinch pot.

CBE INSTRUCTIONAL KEY

MAJOR SKILL CERAMICS

COMPETENCY HANDBUILDING Ⓐ

COMPETENCY COMPONENT PINCH ⓐ

INSTRUCTIONAL OBJECTIVE SHAPING & FORMING ②

The student will be able to shape and form by hand one simple pinch pot from one ball of clay.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 18-20, Nelson.

ALTERNATIVES

EVALUATION

The instructor will observe the student's shaping and forming technique in pinch potting.

CBE INSTRUCTIONAL KEY

MAJOR SKILL CERAMICS Ⓐ

COMPETENCY HANDBUILDING ⓐ

COMPETENCY COMPONENT PINCH ③

INSTRUCTIONAL OBJECTIVE FINISHING

The student will be able to present a finished pinch pot, with attention to rim, bottom, interior and exterior specifications.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 18-20, Nelson.

ALTERNATIVES

EVALUATION

The instructor will evaluate the student's finished pinch pot according to specifications for rim, bottom, interior and exterior walls.

* * *

CBE INSTRUCTIONAL KEY

MAJOR SKILL CERAMICS Ⓐ

COMPETENCY HANDBUILDING ⓑ

COMPETENCY COMPONENT COIL ①

INSTRUCTIONAL OBJECTIVE DESIGN

The student will be able to design (via sketch) a coil-constructed object.

INSTRUCTIONAL ACTIVITIES

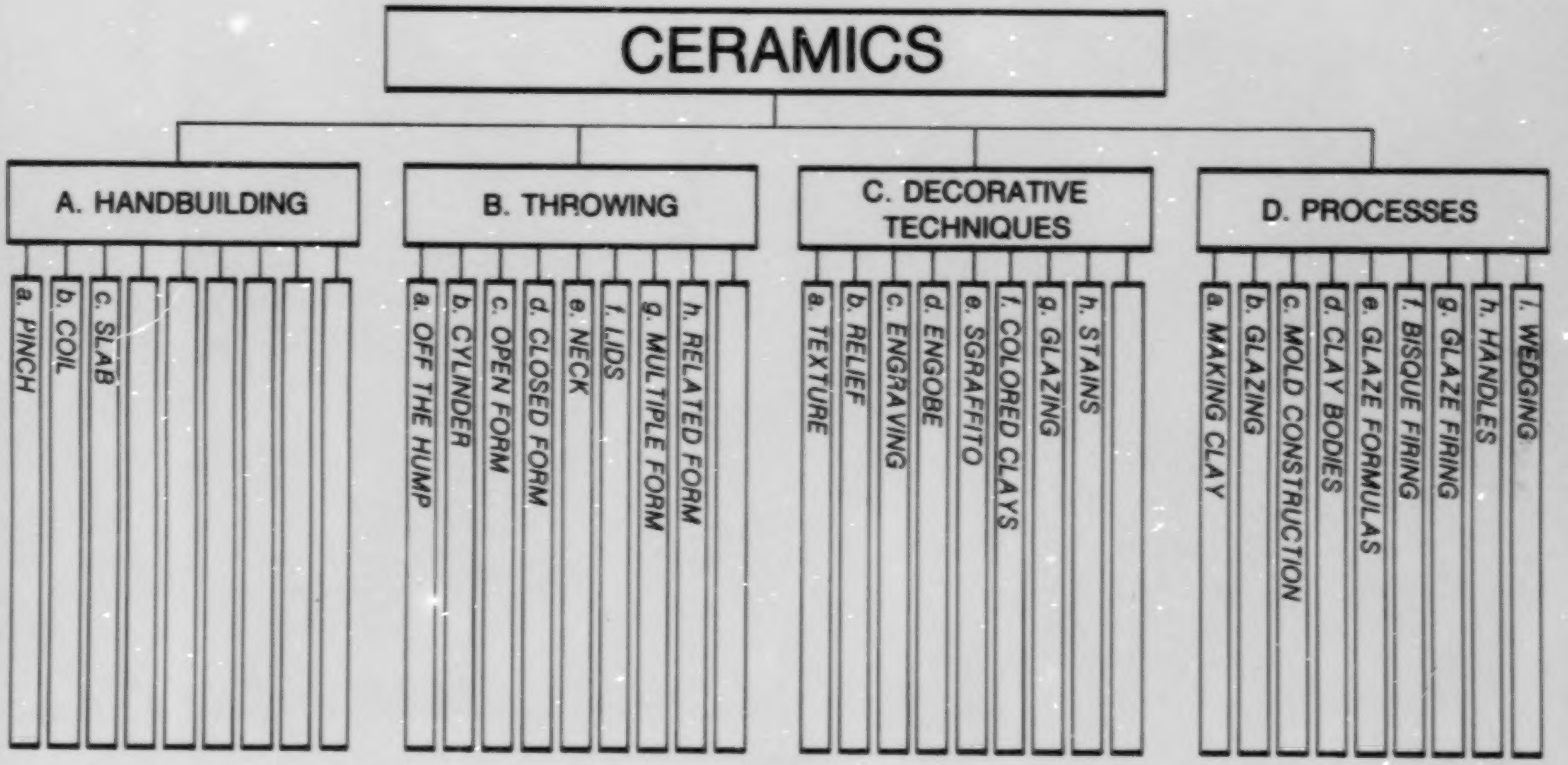
Attend lecture/demonstration by the instructor.
Refer to pages 28-32, Nelson.
View student examples if available.

ALTERNATIVES

View film "Clay: Coil Method" - Hester Associates (Art Processes) L 738.14 (Super).

EVALUATION

The instructor will examine for approval the student's design sketch of a coil-constructed object.



- CERAMICS
  - A. HANDBUILDING
    - a. PINCH
    - b. COIL
    - c. SLAB
  - B. THROWING
    - a. OFF THE HUMP
    - b. CYLINDER
    - c. OPEN FORM
    - d. CLOSED FORM
    - e. NECK
    - f. LIDS
    - g. MULTIPLE FORM
    - h. RELATED FORM
  - C. DECORATIVE TECHNIQUES
    - a. TEXTURE
    - b. RELIEF
    - c. ENGRAVING
    - d. ENGOBE
    - e. SGRAFFITO
    - f. COLORED CLAYS
    - g. GLAZING
    - h. STAINS
  - D. PROCESSES
    - a. MAKING CLAY
    - b. GLAZING
    - c. MOLD CONSTRUCTION
    - d. CLAY BODIES
    - e. GLAZE FORMULAS
    - f. BISQUE FIRING
    - g. GLAZE FIRING
    - h. HANDLES
    - i. WEDGING

Resource Guide

CERAMICS, Glenn C. Nelson, Fourth Edition
Holt, Rinehart & Winston, Publishers

FINDING ONE'S WAY WITH CLAY - PINCHED
POTTERY AND THE COLOR OF CLAY
Simon & Schuster

HANDBUILDING

Pinch *a*	*Coil* *b*	*Slab (Box)* *c*	*Slab (Cylinder)* *d*	*Slab (Sling)* *e*	*Slab (Form)* *f*	*g*
Design 1.	Design	Design				
Shaping & Forming 2.	Tools	Tools				
Finishing 3.	Construction	Slab Formation				
4.	Finishing	Form & Condition	Form & Condition	Condition	Condition	
5.		Joining	Joining	Procedure	Procedure	
6.		Finishing	Finishing	Finishing	Finishing	
7.						
8.						
h	1.	2.	3.	4.	5.	6.
i	1.	2.	3.	4.	5.	6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	HANDBUILDING	A
COMPETENCY COMPONENT	COIL	b
INSTRUCTIONAL OBJECTIVE	TOOLS	2

The student will be able to identify and demonstrate the function of tools required for coil construction.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 28-32, Nelson.

ALTERNATIVES

EVALUATION

The instructor will observe the student's choice and use of tools in coil construction.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	HANDBUILDING	A
COMPETENCY COMPONENT	COIL	b
INSTRUCTIONAL OBJECTIVE	CONSTRUCTION	3

The student will be able to demonstrate proper coil-construction technique.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 28-32, Nelson.

ALTERNATIVES

View film "Clay: Coil Method" - Hester Associates (Art Processes) L 738.14 (Super).

EVALUATION

The instructor will observe the student's demonstration of coil-construction.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	HANDBUILDING	A
COMPETENCY COMPONENT	COIL	b
INSTRUCTIONAL OBJECTIVE	FINISHING	4

The student will be able to present a finished coil-constructed object with attention to rim, bottom and wall specifications.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 28-32, Nelson.

ALTERNATIVES

EVALUATION

The instructor will evaluate the student's coil-constructed object according to rim, bottom and wall specifications.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	HANDBUILDING	A
COMPETENCY COMPONENT	SLAB (BOX)	c
INSTRUCTIONAL OBJECTIVE	DESIGN	1

The student will be able to design (via sketch) a clay box using slab construction.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 32-42, Nelson.
View student examples.

ALTERNATIVES

View film "Clay: Slab Method" - Hester Associates (Art Processes) L 738.14 (Super).

EVALUATION

The instructor will examine for approval the student's design sketch of a clay box using slab construction.

CBE INSTRUCTIONAL KEY

MAJOR SKILL CERAMICS
COMPETENCY HANDBUILDING Ⓐ
COMPETENCY COMPONENT SLAB (BOX) ⓒ
INSTRUCTIONAL OBJECTIVE TOOLS ②

The student will be able to identify and demonstrate the function of tools required for slab construction.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 32-42, Nelson.

ALTERNATIVES

EVALUATION

The instructor will observe the student's choice and use of tools in slab construction.

CBE INSTRUCTIONAL KEY

MAJOR SKILL CERAMICS
COMPETENCY HANDBUILDING Ⓐ
COMPETENCY COMPONENT SLAB (BOX) ⓒ
INSTRUCTIONAL OBJECTIVE SLAB FORMATION ③

The student will be able to form a properly-shaped clay slab for use in slab box construction.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 32-42, Nelson.

ALTERNATIVES

View film "Clay: Slab Method" - Hester Associates (Art Processes) L 738.14 (Super).

EVALUATION

The instructor will examine the student's slab form for proper shape.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	A
COMPETENCY	HANDBUILDING	c
COMPETENCY COMPONENT	SLAB (BOX)	4
INSTRUCTIONAL OBJECTIVE	FORM & CONDITION	

The student will be able to determine the number of slabs needed for slab box construction and to produce the leather-hard condition of the required slabs.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 36, Nelson.

ALTERNATIVES

EVALUATION

The instructor will examine the student's slab forms for correct number and proper conditioning.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	A
COMPETENCY	HANDBUILDING	c
COMPETENCY COMPONENT	SLAB (BOX)	5
INSTRUCTIONAL OBJECTIVE	JOINING	

The student will be able to join properly slab forms in the construction of a slab box.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 36, Nelson.

ALTERNATIVES

EVALUATION

The instructor will observe the student's demonstration of joining slab forms in the construction of a slab box.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	HANDBUILDING	A
COMPETENCY COMPONENT	SLAB (BOX)	c
INSTRUCTIONAL OBJECTIVE	FINISHING	6

The student will be able to present a finished slab box.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 36, Nelson.
View student examples.

ALTERNATIVES

EVALUATION

The instructor will evaluate the student's finished slab box.

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	HANDBUILDING	A
COMPETENCY COMPONENT	SLAB (CYLINDER)	d
INSTRUCTIONAL OBJECTIVE	FORM & CONDITION	4

The student will be able to determine the number of slabs needed for slab cylinder construction and to produce the soft condition of the required slabs.

INSTRUCTIONAL ACTIVITIES

Refer to A c 1, A c 2, A c 3.
Attend lecture/demonstration by the instructor.
Refer to page 35, Nelson.

ALTERNATIVES

EVALUATION

The instructor will examine the student's slab forms for correct number and proper conditioning.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	HANDBUILDING	Ⓐ
COMPETENCY COMPONENT	SLAB (CYLINDER)	ⓓ
INSTRUCTIONAL OBJECTIVE	JOINING	⑤

The student will be able to join slab forms properly in the construction of a slab cylinder.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 35, Nelson.

ALTERNATIVES

EVALUATION

The instructor will observe the student's demonstration of joining slab forms in the construction of a slab cylinder.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	HANDBUILDING	Ⓐ
COMPETENCY COMPONENT	SLAB (CYLINDER)	ⓓ
INSTRUCTIONAL OBJECTIVE	FINISHING	⑥

The student will be able to present a finished slab cylinder.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 35, Nelson.

ALTERNATIVES

EVALUATION

The instructor will evaluate the student's finished slab cylinder.

CBE INSTRUCTIONAL KEY

MAJOR SKILL CERAMICS

COMPETENCY HANDBUILDING A

COMPETENCY COMPONENT SLAB (SLING) e

INSTRUCTIONAL OBJECTIVE CONDITION 4

The student will be able to condition slabs properly in preparation for slab sling construction.

INSTRUCTIONAL ACTIVITIES

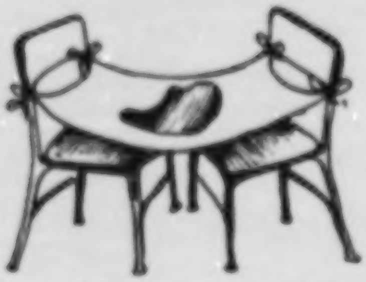
Refer to A c 1, A c 2, A c 3.
Attend lecture/demonstration by the instructor.
Refer to Sling Method of Slab Construction below.

ALTERNATIVES

EVALUATION

The instructor will examino the student's slabs for proper conditioning according to specifications for slab sling construction.

SLING METHOD OF SLAB CONSTRUCTION



Suspend fabric inside a box, between chair legs, between clotheslines, etc., for form a mold. Roll slab of clay to thickness desired. Clay should be firm, but not so firm as to crack when bent. Cut and shape slab, finish edges, and drape into mold. Allow slab to become leather-hard (hard enough to hold its shape) and remove from mold. A foot can be thrown or constructed with slabs or coils. Using the appropriate joining techniques, attach the foot to the molded slab. The form should now be ready for finishing.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS
COMPETENCY	HANDBUILDING
COMPETENCY COMPONENT	SLAB (SLING)
INSTRUCTIONAL OBJECTIVE	PROCEDURE

A
e
5

The student will be able to demonstrate the correct procedure for slab construction using the sling method.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to A e 4.

ALTERNATIVES

EVALUATION

The instructor will observe the student's procedure in the production of a sling-molded slab.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS
COMPETENCY	HANDBUILDING
COMPETENCY COMPONENT	SLAB (SLING)
INSTRUCTIONAL OBJECTIVE	FINISHING

A
e
6

The student will be able to present a finished slab construction using the sling method.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to A e 4.

ALTERNATIVES

EVALUATION

The instructor will evaluate the student's finished slab construction.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	HANDBUILDING	A
COMPETENCY COMPONENT	SLAB (FORM)	f
INSTRUCTIONAL OBJECTIVE	CONDITION	4

The student will be able to condition slab/s in preparation for creating an object with a form.

INSTRUCTIONAL ACTIVITIES

Refer to A c 1, A c 2, A c 3.

Attend lecture/demonstration by the instructor.
Refer to page 46, Nelson.

ALTERNATIVES

EVALUATION

The instructor will examine the student's slab/s for correct conditioning, and determine if the condition of the slab/s is appropriate.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	HANDBUILDING	A
COMPETENCY COMPONENT	SLAB (FORM)	f
INSTRUCTIONAL OBJECTIVE	PROCEDURE	5

The student will be able to demonstrate the proper method of slab construction using a form.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 46, Nelson.

ALTERNATIVES

EVALUATION

The instructor will examine the student's object to determine proper slab construction techniques.

CBE INSTRUCTIONAL KEY

MAJOR SKILL CERAMICS

COMPETENCY HANDBUILDING Ⓐ

COMPETENCY COMPONENT SLAB (FORM) ⓕ

INSTRUCTIONAL OBJECTIVE FINISHING ⑥

The student will be able to present a finished slab object of original design and the form used in its creation.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to page 46, Nelson.

ALTERNATIVES

EVALUATION

The instructor will evaluate the student's slab object and the mold or form used in its creation.

CBE INSTRUCTIONAL KEY

MAJOR SKILL ○

COMPETENCY ○

COMPETENCY COMPONENT ○

INSTRUCTIONAL OBJECTIVE

INSTRUCTIONAL ACTIVITIES

ALTERNATIVES

EVALUATION

THROWING

Off The Hump a	*Cylinder* b	*Open Form* c	*Closed Form* d	*Neck* e	*Lids* f	*Multiple Form* g
Tools 1.	Tools	Procedure	Procedure	Procedure	Design	Sizing
Wedge 2.	Wedge	Shaping	Shaping	Lifting & Choking	Procedure	Procedure
Centering Hump 3.	Centering	Finishing	Finishing	Finishing	Finishing	Calibrate
Centering Ball 4.	Opening					Finishing
Opening 5.	Lifting/Pulling					
Lifting/Pulling 6.	Finishing					
Removal 7.						
Finishing 8.						

Related Form h	Design 1.	2.	3.	4.	5.	6.
i	1.	2.	3.	4.	5.	6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL CERAMICS

COMPETENCY THROWING B

COMPETENCY COMPONENT OFF THE HUMP a

INSTRUCTIONAL OBJECTIVE TOOLS 1

The student will be able to identify the tools required for throwing off the hump.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 76-77, Nelson.

Refer to Throwing Off the Hump below.

ALTERNATIVES

EVALUATION

The instructor will determine if the student can identify the tools required for throwing off the hump.

THROWING OFF THE HUMP

(basic to all throwing techniques)

All clay that is to be used on the wheel must be wedged to remove any air pockets and to give the clay consistench of texture throughout. To wedge, cut a lump of clay in half with a wire. (Figure A)

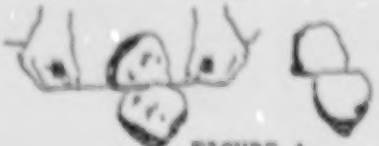


FIGURE A

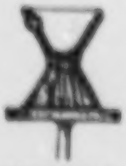
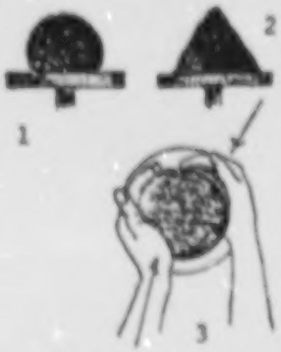


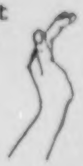
FIGURE B

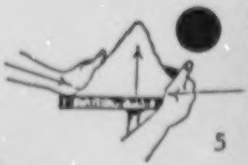
In the throwing process, air pockets create bumps in the pot wall and thereby cause uneven hand pressure. (Figure B) The bumps will crack or explode when the pot is fired.

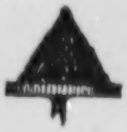
1) Wedge a 6-12 pound lump of clay and form into a large ball. Place the ball on the center of the wheel head. Turning the wheel slowly, slap the ball on both sides, applying equal pressure. The clay will adhere to the head to begin the centering process.
2) Once clay is attached to the base, wet the clay and work from base to top towards a large cone shape. With the wheel moving as fast as possible, place the left elbow in the stomach, using body weight for control in shaping.
3) Depress the clay nearest the body with the heel of the left hand, maintaining the clay's shape with the fingers of the left hand.

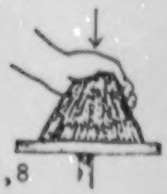


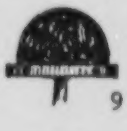
4) Point the left thumb away from the body to establish the correct cone angle and to prevent undercutting the clay. Pull the clay with the right fingers toward the body. Lean over the clay, using body weight.
5) The pressing-pulling action forces the clay upward. As the clay moves upward, allow the hands to follow the motion,
6) maintaining the cone shape.
7) Force the clay downward to an inverted-cup shape by placing the left hand on the cone, with thumb knuckle on the tip and fingers around the side.
8) From a sponge in the right hand, squeeze water on the cone as the left hand pushes down and away from the body.
9) Lean the body into the downward motion, shaping an inverted cup, not flattening the clay into a pancake. Stop applying force three-fourths of the distance from the base and begin to roll the hand in a semi-circular motion from the top down the side of the clay to the wheel head. Repeat the top-to-base rolling procedure two or three times until the clay is centered on the wheel.
10) Repeat procedure for cone-shaping. Once the cone is re-formed, wet the clay. Wrap both hands around the top of the cone with thumbs on the tip.
11) Where little fingers meet and touch the clay, make an indentation and form a ball on the top of the cone. Wet the ball; if the cone's base dries, stop and wet. Wrapping both hands around the ball, press and squeeze as firmly as possible. When the ball of clay appears to stand still while the wheel is moving, the ball is centered.
12) Another test for centering is to point a finger at the ball. If the finger indicates a line parallel to the wheel base, the ball is centered.
13) Once the ball is centered, the clay must be opened to form a pot. Wet the ball. Wrap both hands around the ball with thumb tips directly on top and in the center. Keeping both hands stiff on the outside and depressing the ball with the thumbs, open or bore a hole downward towards the little fingers. Release the clay slowly to keep the clay centered. When the ball is opened sufficiently, the clay sides must be pulled to shape the pot.
14) Wet the clay. Using the left hand, place the thumb on the notch that was created by the little fingers and place the other left fingers inside the pot. With the right hand, position a wet sponge on the outside of the pot beside the fingernail of the left thumb. Moisten the clay while pulling the wall of the pot upward. With the left thumb, make a very slight indentation to form the rim of the pot.
15) To maintain uniform wall thickness from the base of the pot wall to the rim, keep the fingers on the outside an equal distance from the thumb on the inside as the hand moves slowly upward along the pot walls. Repeat this procedure around the pot.
16) To prepare to remove the pot from the cone base, mark a line with a wooden knife at the bottom of the pot and mark another line1/2" below the first line, forming a "cookie". Pull a cutting wire through both lines. Lift the pot off at the lower cut, and without touching the pot, lift the pot up and off the cone base. When the clay is leather hard, separate the pot from the "cookie" and tool.

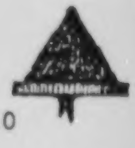

4

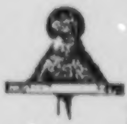

5

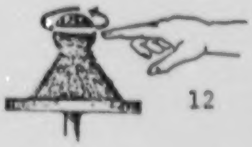

6

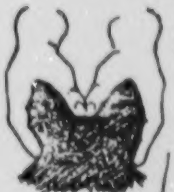

7,8

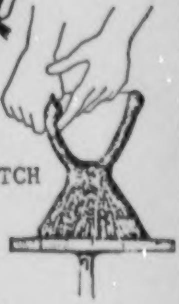

9

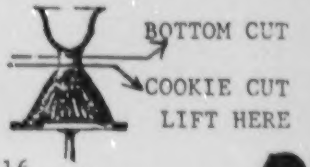

10


11


12


13,14


15



16

CBE INSTRUCTIONAL KEY

MAJOR SKILL CERAMICS

COMPETENCY THROWING B

COMPETENCY COMPONENT OFF THE HUMP a

INSTRUCTIONAL OBJECTIVE WEDGE 2

The student will be able to identify the materials and tools required for wedging clay.

INSTRUCTIONAL ACTIVITIES

Refer to D i 1.

ALTERNATIVES

EVALUATION

The instructor will determine if the student can identify the materials and tools required for wedging clay.

CBE INSTRUCTIONAL KEY

MAJOR SKILL CERAMICS

COMPETENCY THROWING B

COMPETENCY COMPONENT OFF THE HUMP a

INSTRUCTIONAL OBJECTIVE CENTERING HUMP 3

The student will be able to control and center the large ball of clay according to specifications for throwing off the hump.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 64-65, Nelson.

ALTERNATIVES

EVALUATION

The instructor will observe the student's demonstration of control and centering the large ball of clay.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	THROWING	B
COMPETENCY COMPONENT	OFF THE HUMP	a
INSTRUCTIONAL OBJECTIVE	CENTERING BALL	4

The student will be able to center a small ball of clay on top of the hump.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 76-77, Nelson.

ALTERNATIVES

EVALUATION

The instructor will observe the student's demonstration of centering the small ball of clay.

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	THROWING	B
COMPETENCY COMPONENT	OFF THE HUMP	a
INSTRUCTIONAL OBJECTIVE	OPENING	5

The student will be able to open (bore a hole) properly into the centered ball of clay on the hump.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 76, Nelson.

ALTERNATIVES

EVALUATION

The instructor will examine the student's centered ball of clay on the hump for proper opening (boring).

CBE INSTRUCTIONAL KEY

MAJOR SKILL CERAMICS

COMPETENCY THROWING Ⓑ

COMPETENCY COMPONENT OFF THE HUMP ⓐ

INSTRUCTIONAL OBJECTIVE LIFTING & PULLING ⑥

The student will be able to lift and pull the opened ball of clay on the hump according to object design and uniform wall thickness.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 66-67, Nelson.

ALTERNATIVES

EVALUATION

The instructor will observe the student's demonstration of control in lifting and pulling and examine the student's opened ball of clay for conformity to design and uniformity of wall thickness.

CBE INSTRUCTIONAL KEY

MAJOR SKILL CERAMICS

COMPETENCY THROWING Ⓑ

COMPETENCY COMPONENT OFF THE HUMP ⓐ

INSTRUCTIONAL OBJECTIVE REMOVAL ⑦

The student will be able to remove the thrown object from the hump without destroying the object.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 76-77, Nelson.

ALTERNATIVES

EVALUATION

The instructor will observe the student's removal procedure and examine the object for shape retention.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	THROWING	B
COMPETENCY COMPONENT	OFF THE HUMP	a
INSTRUCTIONAL OBJECTIVE	FINISHING	8

The student will be able to present the finished thrown object, properly tooled, footed or unfooted, with bottom thickness properly proportioned, and with identifying stamp or signature affixed.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 78-79, Nelson.

ALTERNATIVES

EVALUATION

The instructor will evaluate the student's finished thrown object according to specifications.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	THROWING	B
COMPETENCY COMPONENT	CYLINDER	b
INSTRUCTIONAL OBJECTIVE	TOOLS	1

The student will be able to identify the tools required for throwing a cylinder on the wheel.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 63-67, Nelson.

ALTERNATIVES

EVALUATION

The instructor will determine if the student can identify the required tools.

CBE INSTRUCTIONAL KEY

MAJOR SKILL CERAMICS
COMPETENCY THROWING Ⓑ
COMPETENCY COMPONENT CYLINDER ⓑ
INSTRUCTIONAL OBJECTIVE WEDGE ②

The student will be able to identify the materials and tools required for wedging clay.

INSTRUCTIONAL ACTIVITIES

Refer to D i 1.

ALTERNATIVES

EVALUATION

The instructor will determine if the student can identify the materials and tools required for wedging clay.

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL CERAMICS
COMPETENCY THROWING Ⓑ
COMPETENCY COMPONENT CYLINDER ⓑ
INSTRUCTIONAL OBJECTIVE CENTERING ③

The student will be able to control the formation of a ball of clay into an inverted-teacup shape and to center the clay on the wheel head in preparation for throwing one cylinder.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 64-66, Nelson.

ALTERNATIVES

EVALUATION

The instructor will examine the student's ball of clay for proper shape and centering.

CBE INSTRUCTIONAL KEY

MAJOR SKILL CERAMICS

COMPETENCY THROWING B

COMPETENCY COMPONENT CYLINDER b

INSTRUCTIONAL OBJECTIVE OPENING 4

The student will be able to open (bore a hole) properly into the centered ball of clay on the wheel head.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 66-67, Nelson.

ALTERNATIVES

EVALUATION

The instructor will observe the student's demonstration of opening (boring) and examine the ball of clay for retention of centered alignment on the wheel head.

CBE INSTRUCTIONAL KEY

MAJOR SKILL CERAMICS

COMPETENCY THROWING B

COMPETENCY COMPONENT CYLINDER b

INSTRUCTIONAL OBJECTIVE LIFTING & PULLING 5

The student will be able to lift and pull the opened ball of clay into a cylindrical shape with uniform thickness of bottom and walls.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 67-68, Nelson.

ALTERNATIVES

EVALUATION

The instructor will observe the student's demonstration of lifting and pulling, and examine the cylinder's bottom and walls for uniform thickness.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	THROWING	B
COMPETENCY COMPONENT	CYLINDER	b
INSTRUCTIONAL OBJECTIVE	FINISHING	6

The student will be able to present the finished thrown object, properly tooled, footed or unfooted, with bottom thickness properly proportioned, and with identifying stamp or signature affixed.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 76-80, Nelson.

ALTERNATIVES

EVALUATION

The instructor will evaluate the student's finished thrown object according to specifications.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	THROWING	B
COMPETENCY COMPONENT	OPEN FORM	c
INSTRUCTIONAL OBJECTIVE	PROCEDURE	1

The student will be able to follow cylinder-throwing procedure to begin the creation of an open form.

INSTRUCTIONAL ACTIVITIES

Refer to B b 1 through B b 5.

ALTERNATIVES

EVALUATION

The instructor will determine if the student can follow cylinder-throwing procedure to begin the creation of an open form.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	THROWING	B
COMPETENCY COMPONENT	OPEN FORM	c
INSTRUCTIONAL OBJECTIVE	SHAPING	2

The student will be able to throw an open-form object in the shape of a bowl according to the instructor's specifications.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 69-70, Nelson.

ALTERNATIVES

EVALUATION

The instructor will examine the student's bowl-shaped object for conformity to open-form specifications.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	THROWING	B
COMPETENCY COMPONENT	OPEN FORM	c
INSTRUCTIONAL OBJECTIVE	FINISHING	3

The student will be able to present the finished thrown object, properly tooled, footed or unfooted, with bottom thickness properly proportioned, and with identifying stamp or signature affixed.

INSTRUCTIONAL ACTIVITIES

Refer to B b 6.

ALTERNATIVES

EVALUATION

The instructor will evaluate the student's finished thrown object according to specifications.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	B
COMPETENCY	THROWING	d
COMPETENCY COMPONENT	CLOSED FORM	1
INSTRUCTIONAL OBJECTIVE	PROCEDURE	

The student will be able to follow cylinder-throwing procedure to begin the creation of a closed form.

INSTRUCTIONAL ACTIVITIES

Refer to B b 1.

ALTERNATIVES

EVALUATION

The instructor will determine if the student can follow cylinder-throwing procedure to begin the creation of a closed form.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	B
COMPETENCY	THROWING	d
COMPETENCY COMPONENT	CLOSED FORM	2
INSTRUCTIONAL OBJECTIVE	SHAPING	

The student will be able to throw a closed-form object, shaped by choking, according to the instructor's specifications.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 71-74, Nelson.

ALTERNATIVES

EVALUATION

The instructor will examine the student's thrown object, shaped by choking, for conformity to closed-form specifications.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	THROWING	B
COMPETENCY COMPONENT	CLOSED FORM	d
INSTRUCTIONAL OBJECTIVE	FINISHING	3

The student will be able to present the finished thrown object, properly tooled, footed or unfooted, with bottom thickness properly proportioned, and with identifying stamp or signature affixed.

INSTRUCTIONAL ACTIVITIES

Refer to B b 6.

ALTERNATIVES

EVALUATION

The instructor will evaluate the student's finished thrown object according to specifications.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	THROWING	B
COMPETENCY COMPONENT	NECK	e
INSTRUCTIONAL OBJECTIVE	PROCEDURE	1

The student will be able to follow cylinder-throwing procedure to begin the creation of a bottle-shaped necked form.

INSTRUCTIONAL ACTIVITIES

Refer to B b 1.

ALTERNATIVES

EVALUATION

The instructor will determine if the student can follow cylinder-throwing procedure to begin the creation of a bottle-shaped necked form.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	THROWING	B
COMPETENCY COMPONENT	NECK	e
INSTRUCTIONAL OBJECTIVE	LIFTING & CHOKING	2

The student will be able to lift and choke, forming the neck on a bottle.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 73-74, Nelson.

ALTERNATIVES

EVALUATION

The instructor will examine the student's bottle for conformity to necked-form specifications.

* * *

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	THROWING	B
COMPETENCY COMPONENT	NECK	e
INSTRUCTIONAL OBJECTIVE	FINISHING	3

The student will be able to present the finished thrown object, properly tooled, footed or unfooted, with bottom thickness properly proportioned, and with identifying stamp or signature affixed.

INSTRUCTIONAL ACTIVITIES

Refer to B b 6.

ALTERNATIVES

EVALUATION

The instructor will evaluate the student's finished thrown object according to specifications.

CBE INSTRUCTIONAL KEY

MAJOR SKILL CERAMICS Ⓑ
COMPETENCY THROWING ⓕ
COMPETENCY COMPONENT LIDS ①
INSTRUCTIONAL OBJECTIVE DESIGN

The student will be able to design (via sketch) one lidded container.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 89-93, Nelson.

ALTERNATIVES

EVALUATION

The instructor will examine for approval the student's lidded container design.

CBE INSTRUCTIONAL KEY

MAJOR SKILL CERAMICS Ⓑ
COMPETENCY THROWING ⓕ
COMPETENCY COMPONENT LIDS ②
INSTRUCTIONAL OBJECTIVE PROCEDURE

The student will be able to follow an approved design in the creation of one container with a properly-fitting lid.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 90, Nelson.

ALTERNATIVES

EVALUATION

The instructor will examine the student's container and lid, measuring proper fit with calipers.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	THROWING	B
COMPETENCY COMPONENT	LIDS	f
INSTRUCTIONAL OBJECTIVE	FINISHING	3

The student will be able to present a finished lidded container.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 91-93, Nelson.

ALTERNATIVES

EVALUATION

The instructor will evaluate the student's lidded container according to specifications.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	THROWING	B
COMPETENCY COMPONENT	MULTIPLE FORMS	g
INSTRUCTIONAL OBJECTIVE	SIZING	1

The student will be able to calculate according to weight, the amount of clay required to throw multiple forms (sets of mugs, tea cups and saucers, goblets, etc.).

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 61-66, Nelson.

ALTERNATIVES

EVALUATION

The instructor will determine if the student can make correct calculations.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	THROWING	B
COMPETENCY COMPONENT	MULTIPLE FORMS	g
INSTRUCTIONAL OBJECTIVE	PROCEDURE	2

INSTRUCTIONAL OBJECTIVE

The student will be able to follow cylinder-throwing procedure in the multiple-duplication production of forms.

INSTRUCTIONAL ACTIVITIES

Refer to B b 1, B b 2, B b 3, B b 4, and B b 5.

ALTERNATIVES

EVALUATION

The instructor will determine if the student can follow cylinder-throwing procedure in multiple-duplication production of forms.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	THROWING	B
COMPETENCY COMPONENT	MULTIPLE FORMS	g
INSTRUCTIONAL OBJECTIVE	CALIBRATE	3

INSTRUCTIONAL OBJECTIVE

The student will be able to present objects thrown according to the instructor's specifications, using calipers to measure height and width during multiple-duplication.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to page 261, Nelson.

ALTERNATIVES

EVALUATION

The instructor will calibrate the student's thrown objects according to specifications.

CBE INSTRUCTIONAL KEY

MAJOR SKILL CERAMICS
COMPETENCY THROWING B
COMPETENCY COMPONENT MULTIPLE FORMS g
INSTRUCTIONAL OBJECTIVE FINISHING 4

The student will be able to present finished thrown objects, properly tooled, footed or unfooted, with bottom properly proportioned, and with identifying stamp or signature affixed.

INSTRUCTIONAL ACTIVITIES

Refer to B b 6.

ALTERNATIVES

EVALUATION

The instructor will evaluate the student's thrown objects according to specifications.

CBE INSTRUCTIONAL KEY

MAJOR SKILL CERAMICS
COMPETENCY THROWING B
COMPETENCY COMPONENT RELATED FORMS h
INSTRUCTIONAL OBJECTIVE DESIGN 1

The student will be able to design (via sketches) a matching set of related forms with differing functions, e.g., creamer, sugar bowl, tea set, place settings, salt and pepper shakers, etc.).

INSTRUCTIONAL ACTIVITIES

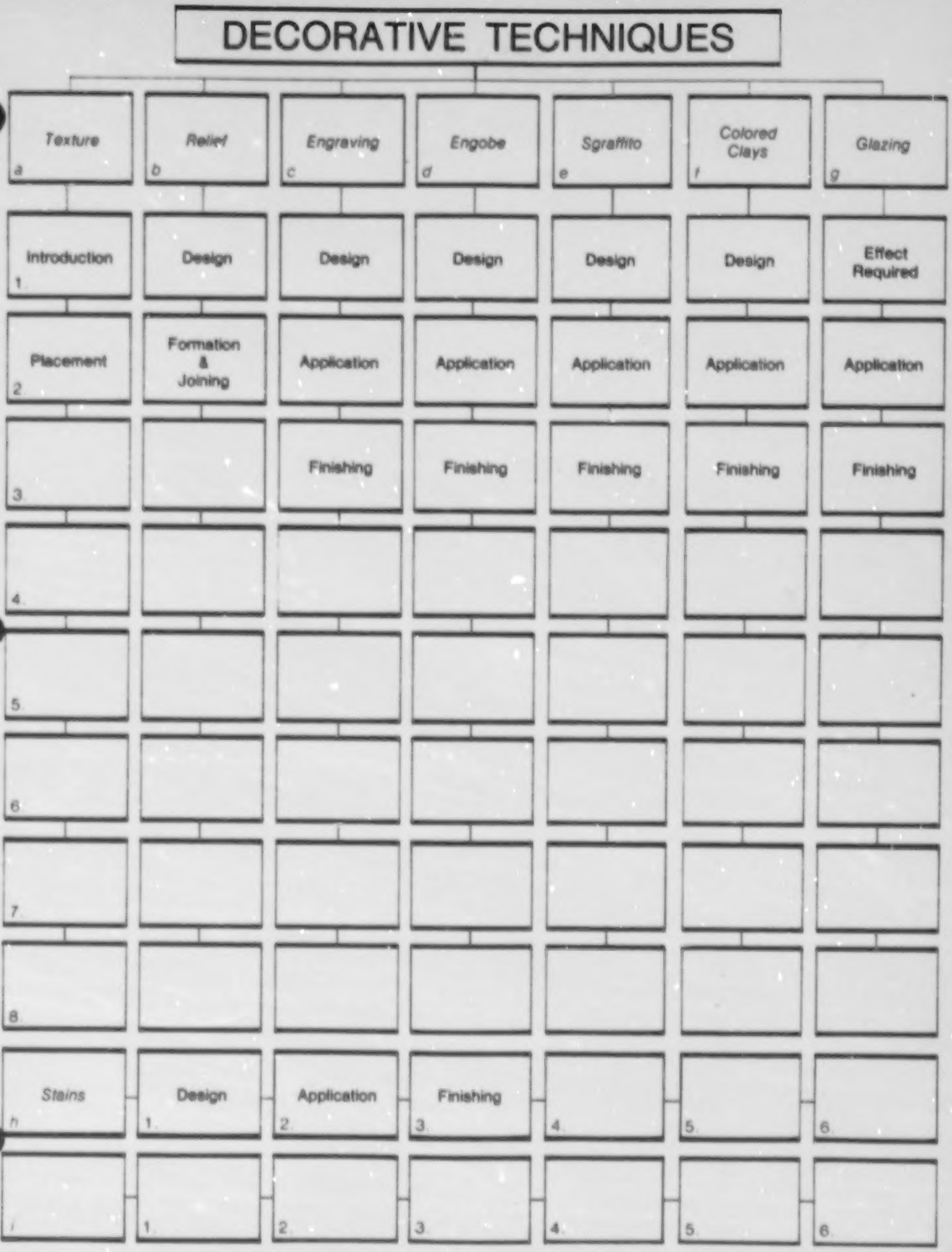
Attend lecture/demonstration by the instructor.
Refer to page 267, Nelson.

ALTERNATIVES

EVALUATION

The instructor will examine for approval the student's design sketches of related forms.

DECORATIVE TECHNIQUES



	a	b	c	d	e	f	g
	Texture	*Relief*	*Engraving*	*Engobe*	*Sgraffito*	*Colored Clays*	*Glazing*
1.	Introduction	Design	Design	Design	Design	Design	Effect Required
2.	Placement	Formation & Joining	Application	Application	Application	Application	Application
3.			Finishing	Finishing	Finishing	Finishing	Finishing
4.							
5.							
6.							
7.							
8.							

		1.	2.	3.	4.	5.	6.
h	*Stains*	Design	Application	Finishing			
i							

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	C
COMPETENCY	DECORATIVE TECHNIQUES	a
COMPETENCY COMPONENT	TEXTURE	1
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	

The student will be introduced to texture and will be able to demonstrate various methods for its use.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
    Refer to Chapter 4, Nelson.
Study examples of student work.
View visuals.
Experiment as directed by the instructor.

ALTERNATIVES

EVALUATION

The instructor will observe the student's demonstration experimenting with texture.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	C
COMPETENCY	DECORATIVE TECHNIQUES	a
COMPETENCY COMPONENT	TEXTURE	2
INSTRUCTIONAL OBJECTIVE	PLACEMENT	

The student will be able to demonstrate visually satisfactory placement of texture by presenting a textured form.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
    Refer to Chapter 4, Nelson.
Study examples of student work.
View visuals.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the student's presented form according to specifications.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	DECORATIVE TECHNIQUES	ⓒ
COMPETENCY COMPONENT	RELIEF	ⓑ
INSTRUCTIONAL OBJECTIVE	DESIGN	①

The student will be able to design satisfactorily a project using relief.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to Chapter 4, page 101, Nelson.
Study examples.
View visuals.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the student's relief design.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	DECORATIVE TECHNIQUES	ⓒ
COMPETENCY COMPONENT	RELIEF	ⓑ
INSTRUCTIONAL OBJECTIVE	FORMATION & JOINING	②

The student will be able to form and join a properly designed relief decoration.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to Chapter 4, Nelson.

ALTERNATIVES

EVALUATION

The instructor will observe the student's demonstration of forming and joining relief decoration.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	DECORATIVE TECHNIQUES	C
COMPETENCY COMPONENT	RELIEF	b
INSTRUCTIONAL OBJECTIVE	FINISHING	3

The student will be able to present a finished piece using relief techniques.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to Chapter 4, Nelson.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the student's finished piece according to specifications.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	DECORATIVE TECHNIQUES	C
COMPETENCY COMPONENT	ENGRAVING	c
INSTRUCTIONAL OBJECTIVE	DESIGN	1

The student will be able to design a project incorporating engraving techniques.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to Chapter 4, Nelson.
Study examples of student work.
View visuals.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the student's design.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	C
COMPETENCY	DECORATIVE TECHNIQUES	c
COMPETENCY COMPONENT	ENGRAVING	2
INSTRUCTIONAL OBJECTIVE	APPLICATION	

The student will be able to use properly applied engraving techniques.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to Chapter 4, Nelson.

ALTERNATIVES

EVALUATION

The instructor will observe the student's applied engraving techniques.

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	C
COMPETENCY	DECORATIVE TECHNIQUES	c
COMPETENCY COMPONENT	ENGRAVING	3
INSTRUCTIONAL OBJECTIVE	FINISHING	

The student will be able to present a finished project using engraving techniques.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to Chapter 4, Nelson.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the student's finished project.

CBE INSTRUCTIONAL KEY

MAJOR SKILL CERAMICS

COMPETENCY DECORATIVE TECHNIQUES ⓒ

COMPETENCY COMPONENT ENGOBE ⓓ

INSTRUCTIONAL OBJECTIVE DESIGN ①

The student will be able to create a design for use with engobe.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to Chapter 4, Nelson.
Study student examples.
View visuals.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the student's engobe design.

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL CERAMICS

COMPETENCY DECORATIVE TECHNIQUES ⓒ

COMPETENCY COMPONENT ENGOBE ⓓ

INSTRUCTIONAL OBJECTIVE APPLICATION ②

The student will be able to apply engobe in a satisfactory method.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to Chapter 4, Nelson.

ALTERNATIVES

EVALUATION

The instructor will observe the student's application of engobe.

CBE INSTRUCTIONAL KEY

MAJOR SKILL CERAMICS

COMPETENCY DECORATIVE TECHNIQUES c

COMPETENCY COMPONENT ENGOBE d

INSTRUCTIONAL OBJECTIVE FINISHING 3

The student will be able to present a finished product incorporating engobe techniques.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to Chapter 4, Nelson.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the student's finished product.

CBE INSTRUCTIONAL KEY

MAJOR SKILL CERAMICS

COMPETENCY DECORATIVE TECHNIQUES c

COMPETENCY COMPONENT SGRAFFITO e

INSTRUCTIONAL OBJECTIVE DESIGN 1

The student will be able to design a product incorporating sgraffito techniques.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to Chapter 4, Nelson.
Study student examples.
View visuals.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the student's design.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	DECORATIVE TECHNIQUES	C
COMPETENCY COMPONENT	SGRAFFITO	e
INSTRUCTIONAL OBJECTIVE	APPLICATION	2

The student will be able to apply a sgraffito design to a product.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to Chapter 4, Nelson.

ALTERNATIVES

EVALUATION

The instructor will observe the student's application of sgraffito.

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	DECORATIVE TECHNIQUES	C
COMPETENCY COMPONENT	SGRAFFITO	e
INSTRUCTIONAL OBJECTIVE	FINISHING	3

The student will be able to present a finished product incorporating sgraffito techniques.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to Chapter 4, Nelson.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the student's product incorporating sgraffito techniques.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	DECORATIVE TECHNIQUES	c
COMPETENCY COMPONENT	COLORED CLAYS	f
INSTRUCTIONAL OBJECTIVE	DESIGN	1

The student will be able to design a product incorporating colored clay techniques.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
    Refer to Chapter 4, Nelson.
Study student examples.
View visuals.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the student's design.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	DECORATIVE TECHNIQUES	c
COMPETENCY COMPONENT	COLORED CLAYS	f
INSTRUCTIONAL OBJECTIVE	APPLICATION	2

The student will be able to apply colored clay techniques to a product.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
    Refer to Chapter 4, Nelson.
Study student examples.
View visuals.

ALTERNATIVES

EVALUATION

The instructor will observe the student's application of colored clay techniques.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	DECORATIVE TECHNIQUES	C
COMPETENCY COMPONENT	COLORED CLAYS	f
INSTRUCTIONAL OBJECTIVE	FINISHING	3

The student will be able to present a finished product incorporating colored clay techniques.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to Chapter 4, Nelson.

ALTERNATIVES

EVALUATION

The instructor will evaluate the student's product.

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	DECORATIVE TECHNIQUES	C
COMPETENCY COMPONENT	GLAZING	E
INSTRUCTIONAL OBJECTIVE	EFFECT REQUIRED	1

The student will be able to plan a required effect for a glazed pot.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to Chapter 4, Nelson.
Study student examples.
View visuals.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the student's planned effect.

CBE INSTRUCTIONAL KEY

MAJOR SKILL CERAMICS

COMPETENCY DECORATIVE TECHNIQUES C

COMPETENCY COMPONENT GLAZING 8

INSTRUCTIONAL OBJECTIVE APPLICATION 2

The student will be able to demonstrate methods of glaze application.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to Chapter 4, Nelson.

ALTERNATIVES

EVALUATION

The instructor will observe the student's method of glaze application.

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL CERAMICS

COMPETENCY DECORATIVE TECHNIQUES C

COMPETENCY COMPONENT GLAZING 8

INSTRUCTIONAL OBJECTIVE FINISHING 3

The student will be able to present a finished glazed piece.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to Chapter 4, Nelson.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the student's finished glazed piece.

CBE INSTRUCTIONAL KEY

MAJOR SKILL CERAMICS

COMPETENCY DECORATIVE TECHNIQUES c

COMPETENCY COMPONENT STAINS h

INSTRUCTIONAL OBJECTIVE DESIGN 1

The student will be able to design a pot using stain as a decorative technique.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to Chapter 4, Nelson.
Study student examples.
View visuals.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the student's design.

CBE INSTRUCTIONAL KEY

MAJOR SKILL CERAMICS

COMPETENCY DECORATIVE TECHNIQUES c

COMPETENCY COMPONENT STAINS h

INSTRUCTIONAL OBJECTIVE APPLICATION 2

The student will be able to demonstrate the application of stains.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to Chapter 4, Nelson.

ALTERNATIVES

EVALUATION

The instructor will observe the student's demonstration of stain application.

CBE INSTRUCTIONAL KEY

MAJOR SKILL CERAMICS (C)
COMPETENCY DECORATIVE TECHNIQUES (h)
COMPETENCY COMPONENT STAINS (3)
INSTRUCTIONAL OBJECTIVE FINISHING

The student will be able to present a finished stained piece.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to Chapter 4, Nelson.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the student's finished stained piece.

CBE INSTRUCTIONAL KEY

MAJOR SKILL
COMPETENCY
COMPETENCY COMPONENT
INSTRUCTIONAL OBJECTIVE

INSTRUCTIONAL ACTIVITIES

ALTERNATIVES

EVALUATION

PROCESSES

	Making Clay a	*Glazing* b	*Mold Construction* c	*Clay Bodies* d	*Glaze Formulation* e	*Bisque Firing* f	*Glaze Firing* g
1	Materials	Tools & Materials	Object & Container	Formula	Materials	Inspection	Inspection
2	Slurry	Resist	Materials	Materials	Testing & Analyzing	Loading	Loading
3	Powder	Application	Construction 1-Piece	Weighing	Combining	Control	Control
4	Working	Finishing	Construction 2-Piece	Mixing	Testing	Procedure	Procedure
5				Testing	Results	Unloading	Unloading
6							
7							
8							

Handles h	Function & Design 1	Process 2	Application 3	Finishing 4	5	6
Wedging i	Materials 1	Procedure 2	3	4	5	6

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	PROCESSES	D
COMPETENCY COMPONENT	MAKING CLAY	a
INSTRUCTIONAL OBJECTIVE	MATERIALS	1

The student will be able to identify the materials needed for making clay.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to Chapter 1, Nelson.

ALTERNATIVES

EVALUATION

The instructor will determine if the student is able to select the materials needed for making clay.

* * *

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	PROCESSES	D
COMPETENCY COMPONENT	MAKING CLAY	a
INSTRUCTIONAL OBJECTIVE	SLURRY	2

The student will be able to make slurry and use it to make clay.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to Chapter 1, Nelson.

ALTERNATIVES

EVALUATION

The instructor will determine if the student's slurry mixture is satisfactory by observing the student's demonstration of making clay.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	PROCESSES	D
COMPETENCY COMPONENT	MAKING CLAY	a
INSTRUCTIONAL OBJECTIVE	POWDER	3

The student will be able to mix powder and use it in the making of clay.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to Chapter 1, Nelson.

ALTERNATIVES

EVALUATION

The instructor will determine if the student's powder mixture is satisfactory by observing the student's demonstration of making clay.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	PROCESSES	D
COMPETENCY COMPONENT	MAKING CLAY	a
INSTRUCTIONAL OBJECTIVE	WORKING	4

The student will be able to mix clay to a useable consistency.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to Chapter 1, Nelson.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the student's mixture and preparation of clay to a useable consistency.

CBE INSTRUCTIONAL KEY

MAJOR SKILL CERAMICS

COMPETENCY PROCESSES D

COMPETENCY COMPONENT GLAZING b

INSTRUCTIONAL OBJECTIVE TOOLS & MATERIALS 1

The student will be able to identify the tools and materials necessary to glaze a pot.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to Chapter 1, Nelson.

ALTERNATIVES

EVALUATION

The instructor will determine if the student can identify the proper tools and materials necessary to glaze a pot.

CBE INSTRUCTIONAL KEY

MAJOR SKILL CERAMICS

COMPETENCY PROCESSES D

COMPETENCY COMPONENT GLAZING b

INSTRUCTIONAL OBJECTIVE RESIST 2

The student will be able to use acceptable resist techniques in glazing a pot.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to Chapter 1, Nelson.

ALTERNATIVES

EVALUATION

The instructor will observe the student's use of resist techniques.

CBE INSTRUCTIONAL KEY

MAJOR SKILL CERAMICS
COMPETENCY PROCESSES Ⓓ
COMPETENCY COMPONENT GLAZING ⓑ
INSTRUCTIONAL OBJECTIVE APPLICATION ③

The student will be able to use various methods of applying glaze.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to Chapter 1, Nelson.

ALTERNATIVES

EVALUATION

The instructor will observe the student's methods of glaze application.

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL CERAMICS
COMPETENCY PROCESSES Ⓓ
COMPETENCY COMPONENT GLAZING ⓑ
INSTRUCTIONAL OBJECTIVE FINISHING ④

The student will be able to finish a glazed pot.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to Chapter 1, Nelson.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the student's glazed pot.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	PROCESSES	D
COMPETENCY COMPONENT	MOLD CONSTRUCTION	c
INSTRUCTIONAL OBJECTIVE	OBJECT & CONTAINER	1

The student will be able to select an object and a container for mold construction.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
    Refer to pages 46-47, Nelson.
Study examples.
View visuals.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the student's selected object and container.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	PROCESSES	D
COMPETENCY COMPONENT	MOLD CONSTRUCTION	c
INSTRUCTIONAL OBJECTIVE	MATERIALS	2

The student will be able to select, identify, and use the materials for mold construction.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
    Refer to pages 46-47, Nelson.

ALTERNATIVES

EVALUATION

The instructor will determine if the student is able to select, identify, and use the materials for mold construction.

CBE INSTRUCTIONAL KEY

MAJOR SKILL CERAMICS

COMPETENCY PROCESSES D

COMPETENCY COMPONENT MOLD CONSTRUCTION c

INSTRUCTIONAL OBJECTIVE CONSTRUCTION 1-PIECE 3

The student will be able to construct a one-piece mold.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to SCULPTURE C b 1, C b 2, and C b 3.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the student's one-piece mold.

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL CERAMICS

COMPETENCY PROCESSES D

COMPETENCY COMPONENT MOLD CONSTRUCTION c

INSTRUCTIONAL OBJECTIVE CONSTRUCTION 2-PIECE 4

The student will be able to construct a two-piece mold.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to SCULPTURE C b 1, C b 2, and C b 3.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the student's two-piece mold.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	PROCESSES	D
COMPETENCY COMPONENT	CLAY BODIES	d
INSTRUCTIONAL OBJECTIVE	FORMULA	1

The student will be able to weigh, according to correct formula, the various ingredients required for the specific clay body to be used, i.e., Raku, porcelain, stoneware, etc.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 320-321, Nelson.

ALTERNATIVES

EVALUATION

The instructor will determine if the student's formula for the desired clay body is correct.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	PROCESSES	D
COMPETENCY COMPONENT	CLAY BODIES	d
INSTRUCTIONAL OBJECTIVE	MATERIALS	2

The student will be able to use the required formula in the selection of the correct materials for the desired clay body.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 320-321, Nelson.

ALTERNATIVES

EVALUATION

The instructor will determine if the student can select the correct materials according to formula.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	D
COMPETENCY	PROCESSES	d
COMPETENCY COMPONENT	CLAY BODIES	3
INSTRUCTIONAL OBJECTIVE	WEIGHING	

The student will be able to show a working knowledge of pounds scale or grams scale for use in weighing materials according to clay body formula.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 320-321, Nelson.

ALTERNATIVES

EVALUATION

The instructor will observe the student's demonstration of weighing materials according to clay body formula.

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	D
COMPETENCY	PROCESSES	d
COMPETENCY COMPONENT	CLAY BODIES	4
INSTRUCTIONAL OBJECTIVE	MIXING	

The student will be able to combine the materials and mix thoroughly for the clay body formulation.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 320-321, Nelson.

ALTERNATIVES

EVALUATION

The instructor will observe the student's material combination and mixing process.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	PROCESSES	D
COMPETENCY COMPONENT	CLAY BODY	d
INSTRUCTIONAL OBJECTIVE	TESTING	5

The student will be able to test the clay body for shrinkage and glaze fit for use in final projects.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 320-321, Nelson.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the student's finished test pieces showing shrinkage and glaze fit.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	PROCESSES	D
COMPETENCY COMPONENT	GLAZE FORMULATION	e
INSTRUCTIONAL OBJECTIVE	MATERIALS	1

The student will be able to identify the materials necessary for use in glaze formulation.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to Chapter 1, Nelson.

ALTERNATIVES

EVALUATION

The instructor will determine if the student is able to identify materials necessary for use in glaze formulation.

CBE INSTRUCTIONAL KEY

MAJOR SKILL CERAMICS

COMPETENCY PROCESSES D

COMPETENCY COMPONENT GLAZE FORMULATION e

INSTRUCTIONAL OBJECTIVE TESTING & ANALYZING 2

The student will be able to test chemicals and analyze the results.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to Chapter 1, Nelson.

ALTERNATIVES

EVALUATION

The instructor will observe the student's demonstration of chemical testing and analysis.

CBE INSTRUCTIONAL KEY

MAJOR SKILL CERAMICS

COMPETENCY PROCESSES D

COMPETENCY COMPONENT GLAZE FORMULATION e

INSTRUCTIONAL OBJECTIVE COMBINING 3

The student will be able to chart the possible combinations of glaze chemicals and select the chemicals for testing.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to Chapter 1, Nelson.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the student's combination chart and selection of glaze chemicals.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	PROCESSES	D
COMPETENCY COMPONENT	GLAZE FORMULATION	e
INSTRUCTIONAL OBJECTIVE	TESTING	4

The student will be able to mix and test glaze mixtures to devise formulas.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to Chapter 1, Nelson.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the student's glaze mixture formulas.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	PROCESSES	D
COMPETENCY COMPONENT	GLAZE FORMULATION	e
INSTRUCTIONAL OBJECTIVE	RESULTS	5

The student will be able to analyze and present the results of the glaze test.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to Chapter 1, Nelson.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the student's analysis and results of glaze tests.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	PROCESSES	D
COMPETENCY COMPONENT	BISQUE FIRING	f
INSTRUCTIONAL OBJECTIVE	INSPECTION	1

The student will be able to recognize probable defects that might result in an unfired pot.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to Chapter 1, Nelson.

ALTERNATIVES

EVALUATION

The instructor will determine if the student can recognize defects upon comparison of unfired and successfully fired pieces.

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	PROCESSES	D
COMPETENCY COMPONENT	BISQUE FIRING	f
INSTRUCTIONAL OBJECTIVE	LOADING	2

The student will be able to load a bisque kiln.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to Chapter 1, Nelson.

ALTERNATIVES

View slide-tape presentation "Loading and Firing a Kiln", available from the IMC Library.

EVALUATION

The instructor will determine if the student can properly load a kiln.

CBE INSTRUCTIONAL KEY

MAJOR SKILL CERAMICS
COMPETENCY PROCESSES Ⓓ
COMPETENCY COMPONENT BISQUE FIRING ⓕ
INSTRUCTIONAL OBJECTIVE CONTROL ③

The student will be able to understand the use of the firing control to achieve satisfactory results.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to Chapter 1, Nelson.

ALTERNATIVES

EVALUATION

The instructor will ascertain the student's understanding of firing control.

CBE INSTRUCTIONAL KEY

MAJOR SKILL CERAMICS
COMPETENCY PROCESSES Ⓓ
COMPETENCY COMPONENT BISQUE FIRING ⓕ
INSTRUCTIONAL OBJECTIVE PROCEDURE ④

The student will be able to use the controls to carry out a bisque firing.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to Chapter 1, Nelson.

ALTERNATIVES

EVALUATION

The instructor will examine the student's bisque firing results to determine if the student's firing control procedure was correct.

CBE INSTRUCTIONAL KEY

MAJOR SKILL CERAMICS D
COMPETENCY PROCESSES f
COMPETENCY COMPONENT BISQUE FIRING 5
INSTRUCTIONAL OBJECTIVE UNLOADING

The student will be able to unload the bisque kiln satisfactorily.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to Chapter 1, Nelson.

ALTERNATIVES

EVALUATION

The instructor will determine if the student can unload the bisque kiln satisfactorily by examining the kiln.

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL CERAMICS D
COMPETENCY PROCESSES g
COMPETENCY COMPONENT GLAZE FIRING 1
INSTRUCTIONAL OBJECTIVE INSPECTION

The student will be able to identify glazed pots that can be loaded for a glaze firing, considering the areas that need to be cleaned (bottom and where the lids and pots meet).

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to Chapter 1, Nelson.

ALTERNATIVES

EVALUATION

The instructor will examine the student's selection of pots.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	PROCESSES	D
COMPETENCY COMPONENT	GLAZE FIRING	g
INSTRUCTIONAL OBJECTIVE	LOADING	2

The student will be able to load a glaze kiln to the specifications of the instructor.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to Chapter 8, Nelson.

ALTERNATIVES

View slide-tape presentation "Loading and Firing a Kiln" by Rick Culbertson and available from the IMC Library.

EVALUATION

The instructor will examine the glaze kiln for correct loading.

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	PROCESSES	D
COMPETENCY COMPONENT	GLAZE FIRING	g
INSTRUCTIONAL OBJECTIVE	CONTROL	3

The student will be able to understand the use of the firing control.

INSTRUCTIONAL ACTIVITIES

Refer to D f 3.

ALTERNATIVES

EVALUATION

The instructor will ascertain the student's understanding of firing control.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	PROCESSES	D
COMPETENCY COMPONENT	GLAZE FIRING	g
INSTRUCTIONAL OBJECTIVE	PROCEDURE	4

The student will be able to use the controls to carry out a glaze firing.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to Chapter 8, Nelson.
View slide S 738.14.

ALTERNATIVES

EVALUATION

The instructor will examine the student's glaze firing to determine if the student's control procedure was correct.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	PROCESSES	D
COMPETENCY COMPONENT	GLAZE FIRING	g
INSTRUCTIONAL OBJECTIVE	UNLOADING	5

The student will be able to unload the glaze kiln satisfactorily.

INSTRUCTIONAL ACTIVITIES

Refer to D f 5.

ALTERNATIVES

EVALUATION

The instructor will determine if the student can unload the glaze kiln satisfactorily by examining the kiln.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	PROCESSES	D
COMPETENCY COMPONENT	HANDLES	h
INSTRUCTIONAL OBJECTIVE	FUNCTION & DESIGN	1

The student will be able to design functional handles.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 82-84, Nelson.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the student's design.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	PROCESSES	D
COMPETENCY COMPONENT	HANDLES	h
INSTRUCTIONAL OBJECTIVE	PROCESS	2

The student will be able to demonstrate various methods of producing handles.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 82-84, Nelson.

ALTERNATIVES

EVALUATION

The instructor will observe the student's demonstration of handle production procedure.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	PROCESSES	D
COMPETENCY COMPONENT	HANDLES	h
INSTRUCTIONAL OBJECTIVE	APPLICATION	3

The student will be able to attach handles properly.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 82-84, Nelson.

ALTERNATIVES

EVALUATION

The instructor will examine the student's handle for proper application.

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	PROCESSES	D
COMPETENCY COMPONENT	HANDLES	h
INSTRUCTIONAL OBJECTIVE	FINISHING	4

The student will be able to finish properly and present a piece with a handle.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 82-84, Nelson.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the student's finished pot.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	PROCESSES	D
COMPETENCY COMPONENT	WEDGING	i
INSTRUCTIONAL OBJECTIVE	MATERIALS	1

The student will be able to identify the materials and tools required for wedging clay.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 16-17, Nelson.

ALTERNATIVES

EVALUATION

The instructor will determine if the student can correctly identify tools and materials.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	CERAMICS	
COMPETENCY	PROCESSES	D
COMPETENCY COMPONENT	WEDGING	i
INSTRUCTIONAL OBJECTIVE	PROCEDURE	2

The student will be able to present a cut ball of clay, correctly wedged, with no air pockets visible.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 16-17, Nelson.

ALTERNATIVES

EVALUATION

The instructor will examine the student's cut ball of clay to determine if it meets the instructor's specifications.

Bat - a disk or slab of plaster of paris on which pottery is formed or dried. A bat is also used to remove excess moisture from plastic clay.

Damp Box - a lined metal cabinet in which unfinished clay objects are stored to prevent drying.

Kiln - a furnace made of refractory clay materials for firing ceramic products.

Rib - a tool of wood, bone, or metal that is held in the hand while throwing to assist in shaping the pot or to compact the clay.

Wooden tool

Rolling pin

Fettling knife

Pin tool

String or wire

Elephant ear sponge

Cellulose sponge

Bucket

Piece of leather

Tooling tool (pear pitter)

Caliper

Brushes

Slip trailing bottles

KILN GENERAL INSTRUCTION SHEET

PLEASE READ THOROUGHLY BEFORE OPERATING KILN

FIREBRICK MAINTENANCE

Your furnace is constructed of first quality firebrick designed for minimum heat loss and high firing efficiency. The surface of all our kilns is covered with a high temperature refractory cement applied liberally for purposes of prevention of firebrick dusting and longer brick life. Prolonged heating of any object which expands or contracts will eventually lead to surface cracks. This fact is true with all refractory firebrick. It does not mean, however, that firing efficiency will be impaired. The appearance of cracks after the kiln has been in use, whether it be surface cracks or seam cracks, will therefore necessitate only a simple repainting of the surface with L & L refractory mortar. If the cracks appear to be wider than of the hairline variety, i.e., approximately 1/16 to 1/8 of an inch wide, mix some ground up firebrick with L & L refractory mortar to a putty consistency. Moisten the crack with water and pack solidly with the mortar mixture, smoothing off flush with the firebrick surface. All linings can be replaced on L & L kilns. Directions for installing are given when brick is ordered. When ordering, always specify the model number and location of the lining to be replaced (left side, right side, top, etc.) when looking at the front of the kiln.

KILN WASH (For Ceramic Use)

Apply kiln wash only to the surface on the bottom of the kiln when there are no elements in the bottom. If elements are located in the bottom of the kiln, apply the kiln wash only on the upper surface of the shelf and not on the bottom of the kiln. Under no circumstances is kiln wash to be applied to any other part of the kiln. Kiln wash can be obtained from the warehouse.

SETTING UP KILN (Top Loaders)

Large top loading kiln models are generally crated with the lid of the kiln on the side of the furnace. In this way no vibration of moving parts can injure the firebrick interior.

Remove crate, set in position and place door on top of kiln. Be extremely careful in lifting door. Due to the quality of firebrick and the guage steel, its weight therefor is a concentrated mass. After door has been set into its hinges, unpack the counterweight boom. "Boom" is located to the rear of the furnance, and bolted into position. Wind the flexible steel wire rope with attached sheave at the top around the sheave in the "boom" and attach to steel loop in door. After assembled, put scrap steel or facsimile into counterweighted box so that a lift of 20 lbs. on the door by the operator will allow the door to gently ease up to its resting position against the boom.

PYROMETER INSTALLATION

All pyrometers for L & L top loader models have been separated from the furnace proper. It has been our experience that if the pyrometer is away from the heat of the kiln the temperature readings will be more accurate and dependable, thereby eliminating the danger of overfiring or underfiring. It is very important, however, that the pyrometer be calibrated against the performance of standard cones before using furnace for production purposes. The method is simply to insert a cone plaque in the empty kiln adjacent to the peephole with the welded end of the thermocouple protruding through either of the small holes in the side of the kiln for about 1-1/2".

When the cone matures, observe the pyrometer reading. If the pyrometer reading is 50 degrees F to 75 degrees F different than the maturing point of the cone, this is not an indication of a faulty pyrometer mechanism. It is, however, an indication that for future firings the furnace operator must fire to the same indicating point on the pyrometer. In this way the resultant maturing point of the cone will always be the same. On the other hand it may be possible to adjust the screw on the face of the pyrometer but

DO NOT TURN ADJUSTMENT SCREW PAST THE POINT WHERE NEEDLE STOPS MOVING.

If pyrometer stops indicating, the thermocouple will need replacement. With proper care the thermocouple should last about two years. If pyrometer holes on the right side of furnace have not been drilled through the firebrick, simply insert a small screw driver and drill the necessary hole.

THERMOCOUPLE

All L & L pyrometers come equipped with a (3) three foot thermocouple. A thermocouple is a calibrated length of two special wires welded together into a bead at one end, the other end being attached to a temperature indicator (known as a pyrometer). An automatic control, if ordered, comes with a 5 or 6 ft. thermocouple. Therefore, when reordering a thermocouple be specific as to the length required and its use. Calibration and correct temperature reading are dependent on the accurate length of thermocouple.

For attaching thermocouple after ordering a replacement, scrape the two free ends of the thermocouple clean (either with a knife or sandpaper) back for a distance of one inch. Attach free ends to pyrometer and test beaded end of thermocouple with a match flame. If the indicator needle on the pyrometer either does not move or moves backwards, IMMEDIATELY reverse the thermocouple leads where they are attached to the pyrometer. Retest thermocouple bead with a match flame. If needle moves up scale, the installation is correct. If needle still does not move, thermocouple needs replacement.

WARNING

Thermocouple bead from pyrometer must be inserted in kiln to the required 1-1/2" depth in order to give accurate temperature readings. Failure to observe and check location of beaded end of thermocouple before operating kiln will lead to erroneous temperature readings and cause overfiring with subsequent damage to kiln. The L & L Manufacturing Company cannot be held responsible for damage incurred due to operator negligence.

ELEMENTS

All elements come to the proper length stretched for replacement. If replacement is necessary, take your elements out one at a time and replace with a new one. This is so that your connection wires do not get mixed up. However, if this happens, follow the wiring diagram to get back on the proper hook up. Merely insert elements into the special L & L element holders and rewire.

If elements as ordered do not come stretched, simpy add up the total inches in the kiln where coiled section of element is to be located and stretch the coil to desired length. It is better to stretch to 2" less than the required length to allow for any error in calculation when put in place.

WIRING AND INSTALLATION

Your kiln has been checked for circuitry at the plant before shipment. On each wiring diagram which comes with every kiln, the location of the points at which the input wires from the fuse box to the furnace must be connected, are specified. If your kiln is a plug in type, you are ready for operation. If it is a direct line type, retain the services of an electrician for hook up. We recommend the use of cartridge type fuses in the fuse box due to the fact that your kiln is a continuous operating electrical appliance.

All L & L kilns are designed for rated voltages of either 110 volt AC or 110-220v, 3 wire volt AC unless otherwise specified.

TOP LOADER HOOKUP

Direct Line

Remove the front control panel in order to expose the switch and pilot light wiring. Locate recommended safety switch (as supplied by customer) at a convenient place on the wall near the kiln. Place recommended power input cables (as supplied by customer) by means of cable connector through the appropriate hole in bottom of front panel. Connect to terminal board on furnace. Connect power input wires to safety switch and kiln is ready for operation.

Observe the location of the terminal connections to which the power input wires are to be connected. They should be clearly marked and should compare with the wiring diagram. If the circuit and wiring diagram shows an unbalanced electrical circuit (made necessary for proper kiln performance), extreme care must be exercised by the electrician in order to connect the circuit correctly. Improper hookup will result in constant blowing of fuses. Size of power input wires must be determined from the wiring diagram according to the maximum ampere (current) consumption. The maximum current occurs when all the switches are on high.

(a) Poor Voltage

If your kiln takes an unusually long time to fire, it is possible that you may have poor voltage. First, check your receptacle for poor connections. If receptacle on plug in types heats up and is very hot to the touch, replace with a heavier-duty receptacle. Sometimes running a heavier line will correct the trouble. In some cases it is possible for your electric company to correct the trouble. Ask them to run a recorded volt test with the kiln running and also with the kiln not running. Ask for the results of the test and if the average voltage is less than that rated voltage on the kiln, an extended firing time may be expected. This test should be run over a 24 hour period to give you an exact picture of your voltage.

(b) Trouble Shooting

If elements do not heat, follow this procedure:

(1) In plug in types, check to see that plug is in receptacle properly.

(2) Check fuses. Put in new ones just to make sure. Check switch box for oxidation of contacts.

(3) Check elements by testing with a test lamp or some similar method.

(4) If fuses are okay, then the trouble is with the switch. When ordering the switch be certain to give model number of the kiln.

(c) Pilot Light

The pilot light is not an indication of a burned out element. It only indicates if and when the current is being fed into the furnace.

If pilot light does not glow on "low heat" do not be alarmed. It will not necessarily mean that your elements are burned out. These lights being of the neon type may give the false impression of an inoperative kiln because of the small amount of current available on "low heat", even though your "low heat" is operating properly. Therefore, turn the switch on medium or high. If the pilot light glows on medium and high heats, your kiln is operating properly, including your low heat. If, however, the pilot light does not glow on both medium and high heats, then either the switch or element needs replacement.

OPERATING THE KILN

1. TESTING PYROMETER

Before using kiln for production purposes, the first procedure which must be followied is the testing of the pyrometer, if one has been ordered, against standard cones. See General Instruction sheet.

2. RECESSED DOOR

See General Instruction sheet for details of stacking ware with respect to the heat lock door. The danger of crushing the ware will be eliminated with a little care and consideration.

3. BISQUE FIRING

a. Run kiln on low for about 1/2 hour. Leave door slightly ajar until fumes and steam are no longer evident.. If you have a poor voltage condition causing an unusual long firing period, low firing may be ignored. If you have a pyrometer, a reading of about 450 degrees F. is about right before turning kiln to Medium heat.

b. After kiln has attained proper temperature on low, turn kiln to medium for about one hour. If you have a voltage condition causing long firing, skip medium. 800 degrees F. is about right at the end of medium firing.

c. Turn kiln to high and fire to maturing of cone or corresponding reading of your pyrometer.

4. GLAZE FIRING

a. If pieces are vitrified, large, thick, or box like in shape, always use low to start your glaze firing except when you have bad voltage. Fire on low for about 1/2 hour, or if you have a pyrometer, fire to about 450 degrees F.

b. After kiln has attained proper temperature on low, turn kiln to medium for about one hour. Medium can be skipped if your pieces are small, or if you have poor voltage. If you have a pyrometer, fire on medium to about 800 degrees F.

c. Turn kiln to high and fire until maturing temperature of cone or corresponding reading on your pyrometer.

5. DECORATING FIRING

Follow the above directions in most cases. However, it will be necessary to fire with the door slightly open until the oils in your decorating medium have been burned away. This will usually occur when the kiln has attained 800 degrees F. When the oils have burned off, close the door of your kiln and fire until the maturing point of your cone or corresponding reading of your pyrometer.

6. PORCELAIN FIRING - (High Temperature Models Only)

Follow the above directions in most cases. The time cycle to 2300 degrees F. will neccessarily be longer in order to obtain proper maturing of the ware.

All "Dyna-Kiln" high temperature models have been designed for longer and slower heating and cooling cycles for the proper vitrification of the porcelain ceramic constituents. Do not turn kiln off after maturing temperature has been reached. Due to the L & L switching arrangement you can lower the temperature gradually by turning switches to medium (assuming that all switches have been on high in order for ware to reach maturity) for about 1-1/2 hours. Then reduce heat further by turning switches to low for another 2 hour period. Kiln may then be turned off completely. The cooling cycle is just as important as the heating cycle in porcelain firing in order to produce a high quality of ware.

7. CARE OF KILN

Apply kiln wash, which is obtainable from the warehouse, to floor of kiln so that if glaze drips it may easily be removed. Apply a thin coat with a paint brush. If glaze drips on the floor, remove the drippings immediately after kiln cools down. Vacuum clean kiln occasionally to remove particles of foreign matter. Do not apply kiln wash to any other part of the kiln except the floor. If shelves are used, apply kiln wash to upper surface of each shelf only.

8. HEATING DATA - 3 Switches - 9 Heats

a.

TOP CIRCUIT - 3 Heats	COLOR OF ELEMENTS
Low - Elements #1 and #2 on	no color
Medium - Element #2 on	glowing
High - Elements #1, #2 on	bright

b.

CENTER CIRCUIT - 3 Heats	COLOR OF ELEMENTS
Low - Elements #3 and #4 on	no color
Medium - Element #4 on	glowing
High - Elements #3 and #4 on	bright

c.

BOTTOM CIRCUIT - 3 Heats	COLOR OF ELEMENTS
Low - Elements #5 and #6 on	no color
Medium - Element #6 on	glowing
High - Elements #5 and #6 on	bright

See wiring diagram for element designation and electrical hookup.

d. All the above models have nine (9) heat controls. For very tall pieces where the load is not heavy, hot spots at the top of the kiln may be avoided by firing the bottom switch on high, the center switch on medium and the top switch on medium or low, depending on the temperature gradient. Other firing problems that may arise will require other methods of switching, i.e., from low to medium to high in different sections of the kiln, but if you bear in mind that the top switch controls the elements at the top of the kiln, the center switch controls the elements at the center of the kiln, and the bottom switch controls the elements at the bottom of the kiln you will be able to regulate the heating and cooling cycles throughout your kiln.

9. SWITCHING ARRANGEMENT

The L & L switching arrangement makes it possible to control temperature differences very closely no matter what the load conditions may be. In general the lower heats are used to slow down the rate of heat rise in degrees per hour. This method of lower heat rise is useful for bisque firing and also for starting a heat cycle for china firing on fine vitrified ware to prevent heat shock. The more heats available in a kiln the greater the degree of heat distribution available.

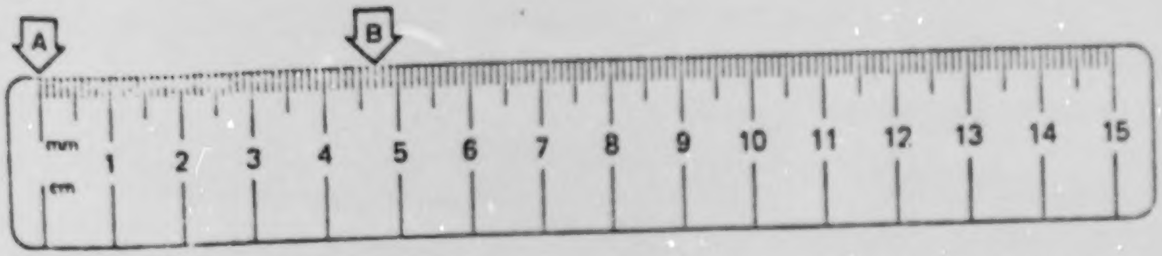
10. AIR DRAFTS

Always plug peepholes with a post to prevent cold air from surrounding your cone placque and giving you an erroneous maturing point. Your cone should be back away from the peephole. When a pyrometer has been ordered, your kiln will have the two thermocouple holes drilled through the firebrick. Plug the hole, through which the thermocouple has NOT been inserted, with the special 3/8" dia. ceramic plug sent for that purpose.

11. TIMERS AND CONTROLS

a. Timers are available for the purpose of controlling the rate of power input to the furnace during the heating up or cooling down period, by alternately opening and closing circuit relays at rated time intervals. This power input control allows the operator to regulate the rate of temperature rise during the different heats (low, medium or high) at his/her convenience.

b. Controls - are available for the purpose of either controlling the temperature by holding it constant at the control point after it has been set or to automatically shut off the furnace after the control point has been reached in order to prevent overfiring or underfiring.



A 15 cm ruler is represented above. The distance from point A to point B is 4.7 cm (preferred) or 47 mm.

CONE TEMPERATURE CHART **Temperature equivalents when fired rapidly at approximately 150°C (300°F) per hour**	
Cone 022 — 605°C (1121°F) Cone 021 — 615°C (1139°F) Cone 020 — 650°C (1202°F) Cone 019 — 660°C (1220°F)	Cone 05 — 1040°C (1904°F) Cone 04 — 1050°C (1940°F) Cone 03 — 1115°C (2039°F) Cone 02 — 1125°C (2057°F)
Cone 018 — 720°C (1328°F) Cone 017 — 770°C (1418°F) Cone 016 — 795°C (1463°F) Cone 015 — 805°C (1481°F)	Cone 01 — 1145°C (2093°F) Cone 1 — 1160°C (2120°F) Cone 2 — 1165°C (2129°F) Cone 3 — 1170°C (2138°F)
Cone 014 — 830°C (1526°F) Cone 013 — 860°C (1580°F) Cone 012 — 875°C (1607°F) Cone 011 — 895°C (1643°F) Cone 010 — 905°C (1661°F)	Cone 4 — 1190°C (2174°F) Cone 5 — 1205°C (2201°F) Cone 6 — 1230°C (2246°F) Cone 7 — 1250°C (2282°F) Cone 8 — 1260°C (2300°F)
Cone 09 — 930°C (1706°F) Cone 08 — 950°C (1742°F) Cone 07 — 990°C (1814°F) Cone 06 — 1015°C (1859°F)	Cone 9 — 1285°C (2345°F) Cone 10 — 1305°C (2381°F) Cone 11 — 1325°C (2417°F) Cone 12 — 1335°C (2435°F)

CERAMIC

Ball & Lovoos. MAKING POTTERY WITHOUT A WHEEL. Reinhold

Barford. CLAY IN THE CLASSROOM Davis

Berensohn. FINDING ONE'S WAY WITH CLAY-PINCHED POTTERY AND THE COLOR OF CLAY. Simon & Schuster

Birks. ART OF THE MODERN POTTER Van Nostrand/Reinhold

Boyne (edited by). THE PENLAND SCHOOL OF CRAFTS-BOOK OF POTTERY (A Rutledge Book). Bobbs Merrill

Charleston (edited by). WORLD CERAMICS. Hacker Art Books

Conrad. CERAMIC FORMULAS: THE COMPLETE COMPENDIUM. Macmillan

Cooper. A HISTORY OF POTTERY St. Martin's

Counts. POTTERY WORKSHOP Macmillan

Dickerson. RAKU HANDBOOK Van Nostrand/Reinhold

Evans. ART POTTERY OF THE UNITED STATES. Scribners

Fourneir. ILLUSTRATED DICTIONARY OF PRACTICAL POTTERY. Van Nostrand/Reinhold

Fraser. GLAZES FOR THE CRAFT POTTER Watson-Guptill

Hartung. EXPLORING CLAY Van Nostrand/Reinhold

Leach. A POTTER'S BOOK Transatlantic Arts

Lewenstein & Cooper. NEW CERAMICS Van Nostrand/Reinhold

Nelson. CERAMICS, A POTTER'S HANDBOOK. Holt, Rinehart & Winston

Nigrosh. CLAYWORK FORM & IDEA IN CERAMIC DESIGN. Davis

Olsen. THE KILN BOOK Keramos

Rhodes. KILNS Chilton

Rhodes. POTTERY FORM Chilton

Riegger. PRIMITIVE POTTERY Van Nostrand/Reinhold

Riegger. RAKU Van Nostrand/Reinhold

Rothenberg. THE COMPLETE BOOK OF CERAMIC ART. Crown Publishers

Sanders. GLAZES FOR SPECIAL EFFECTS Watson-Guptill

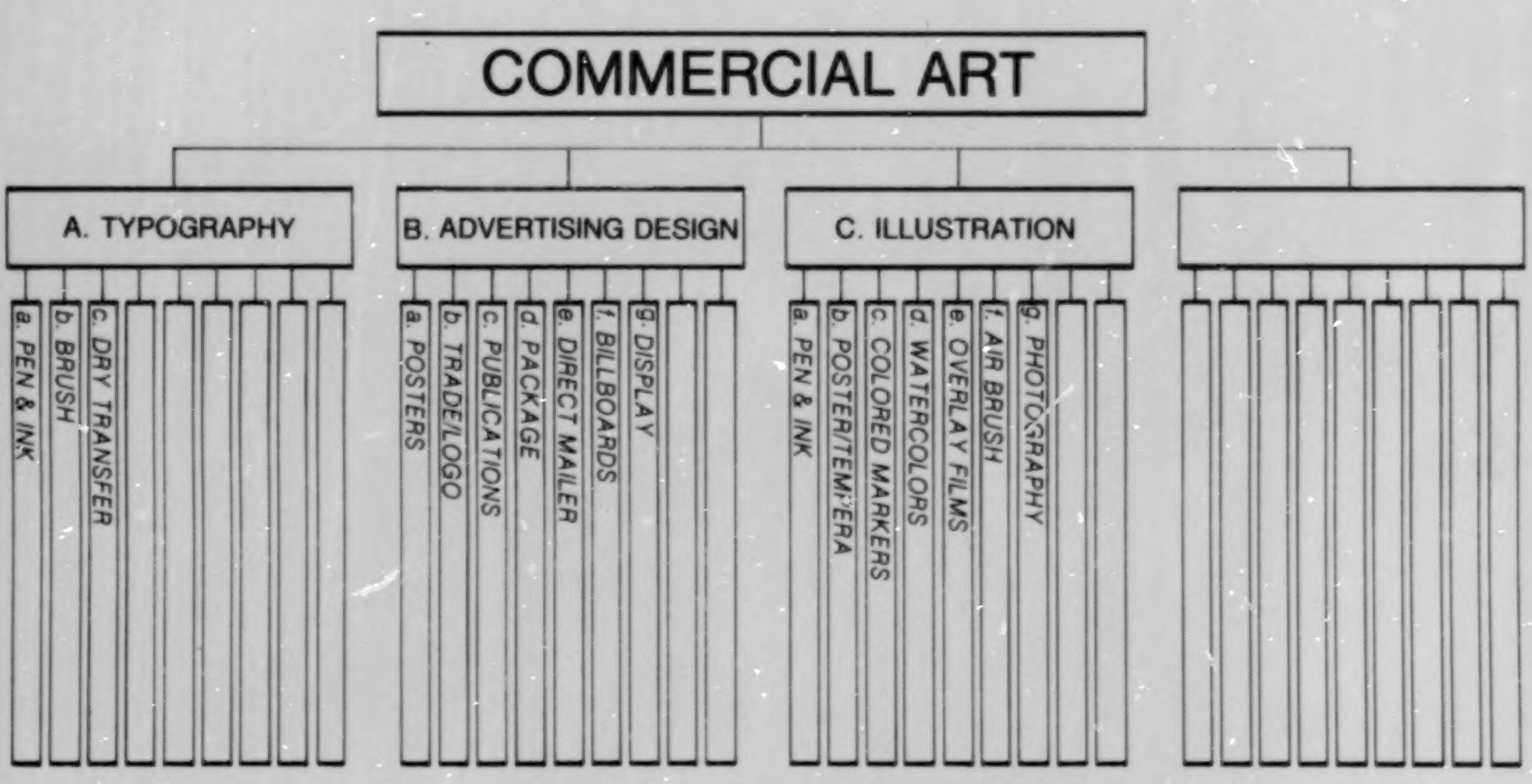
Supensky. CERAMIC ART IN THE SCHOOL PROGRAM Davis

Tyler & Hirsch. RAKU Watson-Guptill

Wildenhain. POTTERY: FORM & EXPRESSION Reinhold

s
738.14 Electrin Kiln Operation by Rick Culbertson 1974
40 slides, 1 cassette tape,
1 circular tray

COMMERCIAL ART


COMMERCIAL ART
A. TYPOGRAPHY
a. PEN & INK
b. BRUSH
c. DRY TRANSFER
B. ADVERTISING DESIGN
a. POSTERS
b. TRADE/LOGO
c. PUBLICATIONS
d. PACKAGE
e. DIRECT MAILER
f. BILLBOARDS
g. DISPLAY
C. ILLUSTRATION
a. PEN & INK
b. POSTER/TEMPERA
c. COLORED MARKERS
d. WATERCOLORS
e. OVERLAY FILMS
f. AIR BRUSH
g. PHOTOGRAPHY

Resource Guide

THE HUNT/SPEEDBALL CALLIGRAPHY WORKBOOK (an italic notebook), Abraham Lincoln, Calligrafree, Box 96, Brookville, Ohio 45309

HAND LETTERING TODAY, Abraham Switkin, Harper & Row

THE DESIGN OF ADVERTISING, Roy Nelson, Wm. C. Brown, Dubuque, Iowa

DISPLAY AND EXHIBITS HANDBOOK, William Hayett, Reinhold

COMMERCIAL ARTIST'S HANDBOOK, John Snyder, Watson-Guptill Publications

TYPOGRAPHY

a Pen & Ink	b Brush	c Dry Transfer	d	e	f	g
1. Introduction	Introduction	Introduction				
2. Materials & Equipment	Materials & Equipment	Materials & Equipment				
3. Letter Formation & Spacing	Letter Formation & Spacing	Process				
4.						
5.						
6.						
7.						
8.						
h	1.	2.	3.	4.	5.	6.
i	1.	2.	3.	4.	5.	6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	COMMERCIAL ART	A
COMPETENCY	TYPOGRAPHY	a
COMPETENCY COMPONENT	PEN & INK	1
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	

The student will be able to identify italic and cursive terms.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 2-4, Lincoln.

ALTERNATIVES

Read pages 95-135, Switkin.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	COMMERCIAL ART	A
COMPETENCY	TYPOGRAPHY	a
COMPETENCY COMPONENT	PEN & INK	2
INSTRUCTIONAL OBJECTIVE	MATERIALS & EQUIPMENT	

The student will be able to identify and practice with the pen lettering tools.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 4-11, Lincoln.
Fulfill student practice time.

ALTERNATIVES

Read pages 85-94, Switkin.
View loop - 745.61 Super,"Lettering."
View loop - 745.61 Super,"Lettering with Guides."

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	COMMERCIAL ART	
COMPETENCY	TYPOGRAPHY	Ⓐ
COMPETENCY COMPONENT	PEN & INK	ⓐ
INSTRUCTIONAL OBJECTIVE	LETTER FORMATION & SPACING	③

The student will be able to form an alphabet of pen letters.

INSTRUCTIONAL ACTIVITIES

The student will complete the prescribed practice activities.
Refer to pages 12-44, Lincoln.

ALTERNATIVES

Read pages 85-135, Switkin.

EVALUATION

The instructor will evaluate for approval the prescribed practice units.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	COMMERCIAL ART	
COMPETENCY	TYPOGRAPHY	Ⓐ
COMPETENCY COMPONENT	BRUSH	ⓑ
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	①

The student will be able to identify the terminology and styles in brush letter construction.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 37-40, Switkin.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	COMMERCIAL ART	
COMPETENCY	TYPOGRAPHY	A
COMPETENCY COMPONENT	BRUSH	b
INSTRUCTIONAL OBJECTIVE	MATERIALS & EQUIPMENT	2

The student will be able to identify and practice with brush lettering tools.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 41-83, Switkin.
Fulfill student practice time.

ALTERNATIVES

View loop - 745.61"Simple Lettering Techniques."

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	COMMERCIAL ART	
COMPETENCY	TYPOGRAPHY	A
COMPETENCY COMPONENT	BRUSH	b
INSTRUCTIONAL OBJECTIVE	LETTER FORMATION & SPACING	3

The student will be able to form an alphabet of brush letters.

INSTRUCTIONAL ACTIVITIES

The student will complete the prescribed practice exercises.
Refer to pages 41-83, Switkin.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the completed prescribed practice units.

CBE INSTRUCTIONAL KEY

MAJOR SKILL COMMERCIAL ART (A)

COMPETENCY TYPOGRAPHY (c)

COMPETENCY COMPONENT DRY TRANSFER (1)

INTRODUCTION

INSTRUCTIONAL OBJECTIVE

The student will be able to identify the beginnings, forms, categories, and all general information on type.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
    Refer to Chapter 8, Nelson.

ALTERNATIVES

EVALUATION

The student has command of the typographic terminology through the recommendation of the instructor.

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL COMMERCIAL ART (A)

COMPETENCY TYPOGRAPHY (c)

COMPETENCY COMPONENT DRY TRANSFER (2)

MATERIALS & EQUIPMENT

INSTRUCTIONAL OBJECTIVE

The student will be able to identify and practice with dry transfer sheets.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
    Refer to page 98, Nelson or pages 175-177, Switkin.
Fulfill student practice time.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL COMMERCIAL ART

COMPETENCY TYPOGRAPHY Ⓐ

COMPETENCY COMPONENT DRY TRANSFER ⓒ

INSTRUCTIONAL OBJECTIVE PROCESS ③

The student will be able to add type to a project using transfer type.

INSTRUCTIONAL ACTIVITIES

Student works on actual project.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval a project using dry transfer.

CBE INSTRUCTIONAL KEY

MAJOR SKILL

COMPETENCY

COMPETENCY COMPONENT

INSTRUCTIONAL OBJECTIVE

INSTRUCTIONAL ACTIVITIES

ALTERNATIVES

EVALUATION

ADVERTISING DESIGN

Posters a	*Trade/Logo* b	*Publications* c	*Package* d	*Direct Mailer* e	*Billboards* f	*Display* g
Introduction 1	Introduction	Introduction	Introduction	Introduction	Introduction	Introduction
Rough 2	Rough	Rough	Rough	Rough	Rough	Rough
Comprehensive 3	Comprehensive	Comprehensive	Comprehensive	Comprehensive	Comprehensive	Comprehensive
Reproduction Art 4	Reproduction Art	Reproduction Art	Model Construction	Reproduction Art	Model Construction	Model Construction
5						Exhibit
6						
7						
h	1.	2.	3.	4.	5.	6.
i	1.	2.	3.	4.	5.	6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	COMMERCIAL ART	
COMPETENCY	ADVERTISING DESIGN	B
COMPETENCY COMPONENT	POSTERS	a
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to identify and discuss past and present trends in poster design.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 263-267, Nelson.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	COMMERCIAL ART	
COMPETENCY	ADVERTISING DESIGN	B
COMPETENCY COMPONENT	POSTERS	a
INSTRUCTIONAL OBJECTIVE	ROUGH	2

The student will be able to develop some "roughs" for possible posters.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 105-119, Nelson.

ALTERNATIVES

View loop - 741.67"Poster Making."

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL COMMERCIAL ART

COMPETENCY ADVERTISING DESIGN

COMPETENCY COMPONENT POSTERS

INSTRUCTIONAL OBJECTIVE COMPREHENSIVES

B a 3

The student will be able to develop one "rough" into a "comp" for a poster.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 156-198, Nelson.

ALTERNATIVES

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL COMMERCIAL ART

COMPETENCY ADVERTISING DESIGN

COMPETENCY COMPONENT POSTERS

INSTRUCTIONAL OBJECTIVE REPRODUCTION ART

B a 4

The student will be able to translate a "comp" into reproduction-ready art if required by the instructor.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 79-103, Nelson.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval a finished poster.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	COMMERCIAL ART	
COMPETENCY	ADVERTISING DESIGN	B
COMPETENCY COMPONENT	TRADE/LOGO	b
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to identify logo or trademark terminology, symbology, and versatility.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 278-287, Nelson.

ALTERNATIVES

View S.F.S. -"701.1 Signs and Symbols," 1973.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	COMMERCIAL ART	
COMPETENCY	ADVERTISING DESIGN	B
COMPETENCY COMPONENT	TRADE/LOGO	b
INSTRUCTIONAL OBJECTIVE	ROUGH	2

The student will be able to develop some "roughs" for possible trademarks.

INSTRUCTIONAL ACTIVITIES

Refer to B a 2.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	COMMERCIAL ART	
COMPETENCY	ADVERTISING DESIGN	B
COMPETENCY COMPONENT	TRADE/LOGO	b
INSTRUCTIONAL OBJECTIVE	COMPREHENSIVES	3

The student will be able to develop one "rough" design into a comprehensive logo.

INSTRUCTIONAL ACTIVITIES

Refer to B a 3.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	COMMERCIAL ART	
COMPETENCY	ADVERTISING DESIGN	B
COMPETENCY COMPONENT	TRADE/LOGO	b
INSTRUCTIONAL OBJECTIVE	REPRODUCTION ART	4

The student will be able to translate a "comp" into reproduction-ready art if required by the instructor.

INSTRUCTIONAL ACTIVITIES

Refer to B a 4.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the final trade logo.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	COMMERCIAL ART	
COMPETENCY	ADVERTISING DESIGN	B
COMPETENCY COMPONENT	PUBLICATIONS	c
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to discuss the trends in publication advertising.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 199-224, Nelson.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	COMMERCIAL ART	
COMPETENCY	ADVERTISING DESIGN	B
COMPETENCY COMPONENT	PUBLICATIONS	c
INSTRUCTIONAL OBJECTIVE	ROUGH	2

The student will be able to construct several "roughs" to be used in a publication ad.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 208-211, Nelson.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	COMMERCIAL ART	
COMPETENCY	ADVERTISING DESIGN	B
COMPETENCY COMPONENT	PUBLICATIONS	c
INSTRUCTIONAL OBJECTIVE	COMPREHENSIVES	3

The student will be able to develop a "comp" from roughs.

INSTRUCTIONAL ACTIVITIES

Refer to B a 3.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	COMMERCIAL ART	
COMPETENCY	ADVERTISING DESIGN	B
COMPETENCY COMPONENT	PUBLICATIONS	c
INSTRUCTIONAL OBJECTIVE	REPRODUCTION ART	4

The student will be able to prepare a "comp" into camera-ready art.

INSTRUCTIONAL ACTIVITIES

Refer to B a 4.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the final publication.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	COMMERCIAL ART	
COMPETENCY	ADVERTISING DESIGN	B
COMPETENCY COMPONENT	PACKAGE	d
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to identify current trends in package design.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 295-298, Nelson.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	COMMERCIAL ART	
COMPETENCY	ADVERTISING DESIGN	B
COMPETENCY COMPONENT	PACKAGE	d
INSTRUCTIONAL OBJECTIVE	ROUGH	2

The student will be able to develop several "roughs" for a package design.

INSTRUCTIONAL ACTIVITIES

Refer to B a 2.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	COMMERCIAL ART	B
COMPETENCY	ADVERTISING DESIGN	d
COMPETENCY COMPONENT	PACKAGE	3
INSTRUCTIONAL OBJECTIVE	COMPREHENSIVES	

The student will be able to develop one "rough" into a "comp" for a package design.

INSTRUCTIONAL ACTIVITIES

Refer to B a 3.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	COMMERCIAL ART	B
COMPETENCY	ADVERTISING DESIGN	d
COMPETENCY COMPONENT	PACKAGE	4
INSTRUCTIONAL OBJECTIVE	MODEL CONSTRUCTION	

The student will be able to develop a "comp" into a finished package.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 180, 253, 294-298, Nelson.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the final package design.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	COMMERCIAL ART	
COMPETENCY	ADVERTISING DESIGN	B
COMPETENCY COMPONENT	DIRECT MAILER	e
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to identify the trends and promotion available in direct mailers.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 246-248, Nelson.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	COMMERCIAL ART	
COMPETENCY	ADVERTISING DESIGN	B
COMPETENCY COMPONENT	DIRECT MAILER	e
INSTRUCTIONAL OBJECTIVE	ROUGH	2

The student will be able to develop several "roughs" for a direct mailer.

INSTRUCTIONAL ACTIVITIES

Refer to B a 2.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	COMMERCIAL ART	
COMPETENCY	ADVERTISING DESIGN	B
COMPETENCY COMPONENT	DIRECT MAILER	e
INSTRUCTIONAL OBJECTIVE	COMPREHENSIVES	3

The student will be able to develop one "rough" into a "comp" for a final direct mailer piece.

INSTRUCTIONAL ACTIVITIES

Refer to B a 3.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	COMMERCIAL ART	
COMPETENCY	ADVERTISING DESIGN	B
COMPETENCY COMPONENT	DIRECT MAILER	e
INSTRUCTIONAL OBJECTIVE	REPRODUCTION ART	4

The student will be able to translate a "comp" into reproduction-ready art if required by the instructor.

INSTRUCTIONAL ACTIVITIES

Refer to B a 4.

Refer to pages 256-260, Nelson.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the final direct mailer piece.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	COMMERCIAL ART	
COMPETENCY	ADVERTISING DESIGN	B
COMPETENCY COMPONENT	BILLBOARDS	f
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to identify and discuss the variables in outdoor advertising.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 268-271, Nelson.

ALTERNATIVES

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL	COMMERCIAL ART	
COMPETENCY	ADVERTISING DESIGN	B
COMPETENCY COMPONENT	BILLBOARDS	f
INSTRUCTIONAL OBJECTIVE	ROUGH	2

The student will be able to develop some "roughs" for possible billboards.

INSTRUCTIONAL ACTIVITIES

Refer to B a 2.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	COMMERCIAL ART	
COMPETENCY	ADVERTISING DESIGN	B
COMPETENCY COMPONENT	BILLBOARDS	f
INSTRUCTIONAL OBJECTIVE	COMPREHENSIVES	3

The student will be able to develop one "rough" into a "comp" for a billboard.

INSTRUCTIONAL ACTIVITIES

Refer to B a 3.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	COMMERCIAL ART	
COMPETENCY	ADVERTISING DESIGN	B
COMPETENCY COMPONENT	BILLBOARDS	f
INSTRUCTIONAL OBJECTIVE	MODEL CONSTRUCTION	4

The student will be able to develop a "comp" into a finished billboard model.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 268-274, Nelson.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the final model billboard.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	COMMERCIAL ART	
COMPETENCY	ADVERTISING DESIGN	B
COMPETENCY COMPONENT	DISPLAY	g
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to identify the reasons for, and forms of, point of purchase or display advertising.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 274-277, Nelson.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	COMMERCIAL ART	
COMPETENCY	ADVERTISING DESIGN	B
COMPETENCY COMPONENT	DISPLAY	g
INSTRUCTIONAL OBJECTIVE	ROUGH	2

The student will be able to develop some "roughs" for possible display projects.

INSTRUCTIONAL ACTIVITIES

Refer to B a 2.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	COMMERCIAL ART	B
COMPETENCY	ADVERTISING DESIGN	g
COMPETENCY COMPONENT	DISPLAY	3
INSTRUCTIONAL OBJECTIVE	COMPREHENSIVES	

The student will be able to develop one "rough" into a "comp" for a display project.

INSTRUCTIONAL ACTIVITIES

Refer to B a 3.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	COMMERCIAL ART	B
COMPETENCY	ADVERTISING DESIGN	g
COMPETENCY COMPONENT	DISPLAY	4
INSTRUCTIONAL OBJECTIVE	MODEL CONSTRUCTION	

The student will be able to develop a "comp" into a finished display.

INSTRUCTIONAL ACTIVITIES

Construct either scaled or full-size display in 3-D terms.

ALTERNATIVES

Read DISPLAY AND EXHIBIT HANDBOOK, Hayett.

EVALUATION

The instructor will evaluate for approval a final model display.

CBE INSTRUCTIONAL KEY

MAJOR SKILL COMMERCIAL ART

COMPETENCY ADVERTISING DESIGN B

COMPETENCY COMPONENT DISPLAY g

INSTRUCTIONAL OBJECTIVE EXHIBITS CONSTRUCTION 5

The student will be able to identify and develop display units for various needs.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 9-110, Hayett.

ALTERNATIVES

View F.S. - 371.33 "Bulletin Boards in Action B.F.A.", 1966.
View S.F.S.- 331.76 "Careers in Set Design", 1972.
View F.S. - 371.33 "Planning the Bulletin Board B.F.A.", 1966.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL

COMPETENCY

COMPETENCY COMPONENT

INSTRUCTIONAL OBJECTIVE

INSTRUCTIONAL ACTIVITIES

ALTERNATIVES

EVALUATION

ILLUSTRATION

a Pen & Ink	b Poster/Tempera	c Colored Markers	d Watercolors	e Overlay Films	f Air Brush	g Photography
1. Introduction	Introduction	Introduction	Introduction	Introduction	Introduction	Introduction
2. Application	Application	Application	Application	Application	Application	Application
3.						
4.						
5.						
6.						
7.						
8.						
h	1.	2.	3.	4.	5.	6.
i	1.	2.	3.	4.	5.	6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL COMMERCIAL ART
COMPETENCY ILLUSTRATION C
COMPETENCY COMPONENT PEN & INK a
INSTRUCTIONAL OBJECTIVE INTRODUCTION 1

The student will be able to identify the reason, characteristics, and techniques used to make advertisements in pen and ink.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 177-181, 185-188, Snyder.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL COMMERCIAL ART
COMPETENCY ILLUSTRATION C
COMPETENCY COMPONENT PEN & INK a
INSTRUCTIONAL OBJECTIVE APPLICATION 2

The student will be able to apply a pen and ink rendering or drawing to an advertising design project.

INSTRUCTIONAL ACTIVITIES

Refer to DRAWING, D a 1, D a 2, D a 3, D b 1, D c 1.
Student renders the design project given by the instructor.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval a final commercial art piece in pen and ink.

CBE INSTRUCTIONAL KEY

MAJOR SKILL COMMERCIAL ART

COMPETENCY ILLUSTRATION ⓒ

COMPETENCY COMPONENT POSTER-TEMPERA ⓑ

INSTRUCTIONAL OBJECTIVE INTRODUCTION ①

The student will be able to identify the reason, characteristics, and techniques used to make advertisements in poster-tempera paint.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 155, 240-242, Snyder.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL COMMERCIAL ART

COMPETENCY ILLUSTRATION ⓒ

COMPETENCY COMPONENT POSTER-TEMPERA ⓑ

INSTRUCTIONAL OBJECTIVE APPLICATION ②

The student will be able to apply a poster-tempera paint illustration to an advertising design project.

INSTRUCTIONAL ACTIVITIES

Refer to PAINTING, A a 2, A a 3, A b 2, A b 3.
Student renders the design project given by the instructor.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval a final commercial art piece in poster-tempera paint.

CBE INSTRUCTIONAL KEY

MAJOR SKILL COMMERCIAL ART
COMPETENCY ILLUSTRATION C
COMPETENCY COMPONENT COLORED MARKERS c
INSTRUCTIONAL OBJECTIVE INTRODUCTION 1

The student will be able to identify the reason, characteristics, and techniques used to make advertisements in colored markers.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 71-72, Snyder.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL COMMERCIAL ART
COMPETENCY ILLUSTRATION C
COMPETENCY COMPONENT COLORED MARKERS c
INSTRUCTIONAL OBJECTIVE APPLICATION 2

The student will be able to apply a colored marker illustration to an advertising design project.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 71-72, Snyder.
Student renders the design project given by the instructor.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval a final commercial piece in colored markers.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	COMMERCIAL ART	
COMPETENCY	ILLUSTRATION	c
COMPETENCY COMPONENT	WATERCOLORS	d
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to identify the reason, characteristics, and techniques used to make advertisements in watercolor paints.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 258-260, Snyder.

ALTERNATIVES

Read PAINTING, B a 1, B b 1, B c 1, B d 1, B e 1.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	COMMERCIAL ART	
COMPETENCY	ILLUSTRATION	c
COMPETENCY COMPONENT	WATERCOLORS	d
INSTRUCTIONAL OBJECTIVE	APPLICATION	2

The student will be able to apply a watercolor illustration to an advertising design project.

INSTRUCTIONAL ACTIVITIES

Refer to PAINTING, B a 4, B b 4, B c 4, B d 4, B e 4.
Student renders the design project given by the instructor.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval a final commercial art piece in watercolor paint.

CBE INSTRUCTIONAL KEY

MAJOR SKILL COMMERCIAL ART

COMPETENCY ILLUSTRATION ⓒ

COMPETENCY COMPONENT OVERLAY FILMS ⓔ

INSTRUCTIONAL OBJECTIVE INTRODUCTION ①

The student will be able to identify the reason, characteristics, and techniques used to make advertisements in overlay film.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 14, 150-152, 222-223, Snyder.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL COMMERCIAL ART

COMPETENCY ILLUSTRATION ⓒ

COMPETENCY COMPONENT OVERLAY FILMS ⓔ

INSTRUCTIONAL OBJECTIVE APPLICATION ②

The student will be able to apply a overlay film illustration to an advertising design project.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to Zipatone Manual (available Ulano).

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval a final commercial art piece in overlay film.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	COMMERCIAL ART	
COMPETENCY	ILLUSTRATION	c
COMPETENCY COMPONENT	AIR BRUSH	f
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to identify the reason, characteristics, and techniques used to make advertisements in air brush painting.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 19-25, 95-101, 230-231, Snyder.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	COMMERCIAL ART	
COMPETENCY	ILLUSTRATION	c
COMPETENCY COMPONENT	AIR BRUSH	f
INSTRUCTIONAL OBJECTIVE	APPLICATION	2

The student will be able to apply an air brush rendering to an advertising design project.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to Trade Manual (available through Pache).
Student renders the design project given by the instructor.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval a final commercial art piece in air brush paint.

CBE INSTRUCTIONAL KEY

MAJOR SKILL COMMERCIAL ART

COMPETENCY ILLUSTRATION ⓒ

COMPETENCY COMPONENT PHOTOGRAPHY ⓖ

INSTRUCTIONAL OBJECTIVE INTRODUCTION ①

The student will be able to identify the reason, characteristics, and techniques used to make advertisements using photography.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to PHOTOGRAPHY, D a 1, D b 1, D c 1.

ALTERNATIVES

EVALUATION

* * *

CBE INSTRUCTIONAL KEY

MAJOR SKILL COMMERCIAL ART

COMPETENCY ILLUSTRATION ⓒ

COMPETENCY COMPONENT PHOTOGRAPHY ⓖ

INSTRUCTIONAL OBJECTIVE APPLICATION ②

The student will be able to apply a photograph to an advertising design project.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Student develops the design project given by the instructor.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval a final commercial art piece using a photograph.

COMMERCIAL ARTISTS (ILLUSTRATORS)

AIS'

OCCUPATIONAL BRIEF **3d ed. D.O.T. 141.081**

2 MAR 22 1977

Work Performed

Commercial artists, or illustrators, employed in businesses and industries design and draw many of the eye-catching illustrations in books, magazines, newspapers, television commercials, advertisements, posters, displays, and calendars. In addition to producing these illustrations, commercial artists also prepare charts and maps, do lettering either freehand or with mechanical aids, design labels for containers, sketch and color designs for greeting cards, and draw movie cartoons. Commercial artists may also prepare technical line illustrations, such as schematics (diagrams) and disassembly drawings for technical manuals and instructions, and retouch photographic prints and negatives for use in published books, magazines, brochures, manuals, and similar publications.

Commercial artists normally work on two-dimensional art projects. They sketch, plan, and do layouts for advertisements and do lettering and painting. They do work according to needs, plans, schedules, and frequently ideas of clients. In contrast, fine arts artists may freely choose subject matter and often work on three-dimensional creations, including sculptures, models, package designs, interior designs, and industrial designs.

More exact titles may reveal commercial artists' or illustrators' specialties. They may be called advertising illustrators, book illustrators, catalog illustrators, fashion artists, general advertising artists, graphic artists, magazine illustrators, photographic artists, poster artists, teachers, or technical illustrators. Most commercial artists use T squares, parallel rulers, French curves, templates (patterns used in lettering), black and colored pencils, felt-tip pens, transfer lettering, chalks, inks, pastels, crayons, and different kinds of paints in developing their layouts and different kinds of finished art. Technical illustrators use drafting instruments, drafting machines, drawing pencils and pens, protractors, French curves, artists' rub-on transfer lettering and symbols, and templates. They do most of their work in black on white drawing paper or cloth. The work consists of straight and curved lines, lettering, symbols, and sometimes shading. Photographic artists use airbrushes and watercolor paints to retouch photographs used as original art for reproduction by printing.

Photo by Greg Chambers

Many artists are specialists in a particular technique or kind of commercial art. Art directors choose and arrange positions of pictures and lettering to attract people's attention. Illustrators make sketches and drawings. Letterers design and do lettering, either freehand or by using mechanical aids.

Art directors make "rough" layouts to decide on illustration size, headline, and copy area. They may also act as supervisors of the art department. Copywriters (persons who create written material for ads) present their versions of the "selling story." Both offer their proposals for approval, and upon approval, they begin finished layouts. Finished layouts determine space and subject matter for the illustrations, give the typeface and message of the headlines, and the type count (word count) of the copy, as well as the company

SE6/76-77/RBJ

Published 1977, CHRONICLE GUIDANCE Publications, Inc., Moravia, NY 13118
United States of America

or corporation signature, known as the logotype or "logo."

Art directors assign work to illustrators and give illustrators mechanical measurements of illustrations, tell illustrators about clients' products or services, and explain agency thinking about the best way to present clients' products or services. From the rough layout (artwork) and copy (written message), illustrators begin rough sketches. This is the difficult part of the work, because illustrators must decide how to establish the mood of the picture and choose color combinations, background, and composition. On the first rough sketches, they use felt-tip pens, chalks, pastels, crayons, or pencils on layout tissues. Illustrators confer with their art directors and letterers about the overall arrangement of the illustrations. To do professional work, illustrators must know layout and lettering. After they complete the rough sketches, they may make color sketches before they begin final illustrations. Most artists are skilled in the use of several kinds of media (watercolor, colored inks, casein, pastels, acrylic, tempera, oil), although they generally find one particular media most suitable for their individual style. Sometimes, they use only one medium; at other times, they use several kinds on the same picture. Very often, artists make their artwork oversize (usually twice finished size), so that when illustrations are reduced to final size, the "pulling together" process that takes place in reduction improves picture quality.

Letterers use pens, pencils, or brushes to hand-letter display copy, first on rough layouts and later on final layouts. Lettering is an art requiring skill acquired through long practice. Experienced letterers know many typefaces and can suggest lettering appropriate for desired effects.

Fashion illustrators draw clothing and accessories as they appear on models. Their illustrations appear in newspapers, magazines, television advertisements, and catalogs and other fashion publications. Fashion illustrators work for advertising agencies, department stores, mail-order companies, clothing manufacturers, and magazine and newspaper publishers.

Commercial artists in industry may work alone or with a group of artists reporting to a supervisor. The art group promotes the interests of all company operations, including the marketing department, the proposal group, the technical publications department, and the training department. These art departments may develop artists' concepts for proposed projects; lay out advertising brochures; and design art for house periodicals, financial reports, and other company publications. They produce technical illustrations for manuals. These illustrations include schematic diagrams, line drawings, and exploded views. Commercial artists also design and develop color transparencies, visual aids, and charts for proposals, training, and presentations. They letter signs, paint models of proposed equipment, retouch black and white photographs for technical manuals, and retouch color negatives and prints for display or for distribution to clients.

When persons within companies need artwork, they call or go see art department supervisors to discuss their needs. After consultation, art department supervisors assign the work to artists experienced in producing the kind of artwork desired, brief artists on what they must do, and set up work schedules to ensure that art departments complete the work by the deadline or due date.

Artists may interview one or more persons in engineering, manufacturing, marketing, publications, or management; visit engineers to examine preliminary designs; look at similar products; and visit manufacturing and assembly lines to look at partially finished products. Artists then begin preliminary layout sketches that include illustrations, lettering, spaces for photographs, and spaces for copy. When they complete preliminary sketches, artists discuss their sketches with supervisors and then with originators of the art request. They accept and include suggested changes in sketches. They may resubmit sketches for final approval. They use their sketches as guides to develop finished artwork. They use inked lines, penciling, shading, photograph retouching, and color to get effects they want. They then add lettering, photographs, and copy to complete the project, which they submit for final approval.

Technical illustrators study blueprints, models, engineering sketches, and equipment to gather knowledge so that they may produce layouts and drawings for technical manuals, handbooks, catalogs, visual aids, and proposals. Drawings include layout drawings for equipment installations, schematic and wiring diagrams, perspective views (three-dimensional objects drawn on a flat surface to show spatial relationship), orthographic views (two-dimensional drawings of each surface of a product), cutaway views to expose interiors, and exploded views (illustrations that show parts of a product "blown apart" to describe disassembly and reassembly of product parts). They do lettering either freehand or with artists' aids. Today, computer-controlled drawing machines that respond to input from technical illustrators, engineers, or writers produce some technical illustration work.

Free-lancing, the aim of many commercial artists, allows them to specialize in the kind of illustration in which they excel and allows them to develop original styles. To become successful free-lance artists takes years of experience and outstanding artistic talent. They must also have good business sense because free-lance artists are self-employed. Free-lancers must line up jobs and manage working time so that they will be busy but not overloaded. Some artists get work by calling on art editors, showing samples of work, and reaching agreement on prices; others have agents. After artists become established, clients come to them. Free-lance artists may work fairly regularly for several clients.

Free-lance artists do the complete operation, from getting jobs to delivering finished illustrations. They buy supplies, hire models, and furnish their work studios. Free-lancers do the work of art directors and letterers, as well as their own special artwork. Free-lance artists may specialize in a certain kind of illustration, such as animal pictures, boy-and-girl pictures, or outdoor scenes. They frequently hire assistants to do routine work. Free-lance artists must have originality and a good understanding of design in order to suggest creative ideas and to advise clients.

Some commercial artists teach in universities, colleges, and art schools. They may combine teaching duties with free-lance work.

Working Conditions

Commercial artists spend long hours sitting or standing behind drawing boards. They may work in well-lighted, air-conditioned offices or studios with comfortable pleasant working conditions or they may work in less ideal conditions. They may leave their boards to discuss their projects with supervisors, other artists, copywriters, or clients. To get information or details necessary to complete projects, artists working in industry visit engineering departments, manufacturing divisions, test laboratories, and publications departments. They may discuss technical details with personnel or sketch equipment or products.

Commercial artists produce work that gives them opportunities to express ideas through art. The ideas are often those of others rather than their own, as in fine arts. Their work must meet specific requirements of clients; therefore, self-expression is sometimes limited. These artists must produce work that meets high standards and very often must complete assignments under pressure to meet deadlines. Sometimes artists are dissatisfied with their work and must change, revise, or start over. Likewise, clients may not like artists' ideas, so artists must be able to take criticism and advice graciously and then rework the art to please their clients.

Photo by Marcia Kelley

Commercial artists usually work steadily, year-round with no seasonal peaks or slack periods. Employment of artists working in advertising agencies or industries (especially those who do government contractual work) may be affected by the general economy or governmental funding.

Free-lance artists often have both busy and slack seasons. At times, they may have periods when they have difficulty finding jobs; at other times, they may have to turn clients away or give work to associates.

Hours and Earnings

Commercial artists in business, industry, and studios work five days, thirty-five to forty hours a week, although they may work overtime to meet deadlines. Vacation and paid sick leave are usually included as employee benefits. Free-lance artists, contrary to general opinion, usually spend regular hours in their studios. They often work ten or twelve hours a day during peak periods and work fewer hours in slack periods. Free-lancers regulate their time to allow for vacations and days off.

Starting salaries of commercial artists vary with talents revealed in their portfolios, experience pertinent to particular job needs, formal training in art and liberal arts, kind of business or industry, and geographical location. Beginning artists with only high school or vocational school educations can expect to earn $85 to $110 a week. Those with two years of training at an art school or two-year college earn starting rates of $100 to $125 a week. Graduates of four-year bachelor degree programs can expect $120 to $160 a week. Commercial artists with bachelor degrees and experience can earn between $175 and $300 a week. Well-known artists with exceptional talent may earn more than $400 a week. Supervisors and art directors earn between $190 and $350. Those working in large advertising agencies sometimes earn $25,000 a year.

Art teachers in public schools, vocational schools, and private art schools earn about $11,000; assistant professors, $13,500; and professors, $21,000. Free-lancers' earnings range widely from $5,000 to $25,000; and some earn up to $50,000. For example, free-lancers might receive $25 for a simple black-and-white fashion sketch, or $750 for a full-color figure. They might get $1,500 to $2,000 for a color cover for a national magazine. For a book jacket or record album, they might earn $75 to $500. Free-lancers may charge for work by the hour or may charge a fixed amount for a particular assignment.

Educational and Training Requirements

Most employers desire and require that their commercial artists have training in commercial art techniques and in the liberal arts. High school students should take college entrance programs and include as many art courses as possible. Their programs should include art, mechanical drawing, photography, English (oral and written), social studies, science, and psychology. Many employers stress a broad educational background and suggest travel to increase cultural knowledge.

After high school or vocational school, persons may obtain formal training in art schools offering two-year or three-year certificate programs, in two-year colleges offering associate degrees, or in colleges offering bachelor and graduate degrees. College art and liberal arts programs offer techniques and mechanics of artwork as well as cultural art. Accredited schools require students to have high school diplomas.

Employed artists advise high school students to further their studies in art schools and colleges. In so doing, students will get experience in art mechanics and expression, a liberal and cultural education, and valuable criticism and suggestions. They will also get to display their works in college publications, plays, posters, and other media. In addition, students can develop a particular talent and can take additional courses pertaining to that talent. At the same time, students can continue to develop, expand, and improve the quality of their portfolios.

Beginning art courses present basics applicable to all commercial artists. These courses include lettering, composition, basic drawing skills, perspective drawings, advertisement illustrations, anatomy, and elements of art design. After completing these courses, students may choose a specialty for further study. Persons aspiring to supervisory positions, free-lancing, or ownership of their own studios should take supervisory or business courses.

The choice of an art school or college program is very important. Students should read catalogs of several schools, confer with high school art teachers and counselors, talk with artists, and consult alumni of chosen colleges. Many community colleges, junior colleges, and four-year colleges and universities offer courses in commercial art. Many evening programs are also available. Advertisements for courses and schools appear in newspapers.

A list of correspondence schools offering courses in commercial art is available from the National Home Study Council, 1601 Eighteenth Street, N.W., Washington, DC 20009. These courses can be helpful to persons who wish to do planned study but who are either employed or too far away from art schools or colleges to enroll in formal study programs. Interested persons should discuss these correspondence courses with artists before signing up for these courses.

Personal Qualifications

The most important qualifications for success as a commercial artist are creative ability and artistic aptitude; that is, the ability to dream up ideas and to show their ideas by drawing or painting them. Artists must be persevering, observant, patient, analytical, dependable, and creative. They must have color sense, depth perception, and balance. Artists must also have good finger dexterity and good eye-hand coordination and must be neat in their creative work. Commercial artists must be able to accept criticism and suggestions and be willing to place clients' preferences ahead of their own ideas. Artists must often meet deadlines and so must be able to plan their work and produce under pressure. Free-lancers must have self-discipline.

Where Employed

Any business or industrial organization with publicity, advertising, or art departments or any manufacturer that publishes a house periodical offers employment opportunities. Other opportunities may be available with book, magazine, and newspaper publishers; advertising agencies; commercial printers; public relations and publicity firms; design and commercial art studios; department stores; some specialty stores; textile firms; manufacturers; display companies; mail-order houses; television stations; sign shops; catalog printers; large radio stations; research foundations; calendar publishers; motion picture studios; and architectural firms. Opportunities may also be available in governmental agencies. Commercial artists may become teachers, instructors, or professors in high schools, art schools, or colleges. Free-lancers may open their own studios or work in their homes.

Employment Outlook

Growth of the commercial art field has been rapid and is likely to continue over the long run. The general economy strongly affects this profession. Competition is always keen for beginning jobs; the best employment opportunities are in large cities. Technical illustrating of technical manuals, training literature, and industrial proposals is becoming more important; however, employment of commercial artists in aerospace and aircraft industries is declining. Since most commercial artists are satisfied in their jobs, employment turnover is low.

Entry Methods

During high school and postsecondary school art studies, prospective commercial artists should develop portfolios (collections of their artwork). Their first portfolio should consist of about fifteen pieces of artwork that represent a cross section of art skills developed in high school. Students must present these portfolios when applying for admission to art schools and colleges. The second portfolio is a job portfolio. When applying for a particular job, applicants should select about fifteen representative pieces of art that demonstrate their creative and artistic abilities and that are pertinent to the prospective employer's requirements. Job portfolios are necessary when entering commercial art. As artists work, their portfolios continue to grow. When artists look for new jobs, they present these portfolios as evidence of their fitness to deliver satisfactory artwork to prospective clients.

Experience is important for job entry, but persons usually have difficulty getting their first job. Prospective commercial artists should get experience wherever they can. Artwork for school newspapers, yearbooks, bulletin boards, play production scenery, class displays, public exhibits, local newspapers, and galleries offer important experience. Summer and after-school work as helpers in commercial art studios, as department store window trimmers, or as volunteer workers in art departments provides valuable initial experience. Prospective professional artists should ask art teachers, college art staff members, and local artists to examine their work and point out how students could improve their work.

Equipped with brief resumes of experience and portfolios that show originality; color sense; and awareness of line, design, and proportion, prospective artists are ready to begin looking for work. They may call or write to ask for interviews with art directors or supervisors in businesses or industries.

Beginning commercial artists usually start in routine jobs under direct supervision. Many years of experience are necessary to acquire a well-rounded background of knowledge and skill. Because of the keen competition for entry jobs, entrants must be willing to accept any job that allows them to get a foot in the door. After gaining experience, they can usually transfer to other tasks. They often must change employers to get well-rounded experience.

High school graduates may begin with jobs as office helpers, copy messengers, or typists in art departments. By observing workers and by attending art classes, they may get opportunities to work their way into art jobs. This route is long and hard. Only highly talented, ambitious artists achieve outstanding success.

Advancement Opportunities

Advancement opportunities are good for commercial artists with talent and ambition. The profession has been continually overcrowded with poorly trained persons who often produce substandard work. Therefore, well-qualified, competitive workers can count on chances for promotion.

Commercial artists may become art directors of magazines or advertising agencies, directors of art studios, heads of art departments in educational institutions, or supervisors of art departments in industrial companies. Supervisors and art directors supervise artists having different skills. Supervisors or art directors give assignments to artists according to their talents and work loads, oversee their work, deal with clients, and take care of administrative duties. Some artists free-lance part time in addition to holding regular jobs, or they may engage in fine arts activities as an avocation (hobby).

After years of experience, some commercial artists become full-time free-lance artists or open their own studios. Artists with exceptional drive, talent, and some business knowledge are able to succeed financially.

Related Occupations

Occupations related to that of commercial artist require the ability to visualize space relationships and to pay attention to detail. They require workers to have good imaginations, creative talent, and to be thorough in carrying out planned activities.

Several occupations requiring these abilities are cartoonist, clothes designer, painter, architect, landscape architect, and printmaker. Other occupations less closely related to art that require the same abilities are chemist, biologist, and veterinarian.

For Further Reading

Aim for a Job in Graphic Design/Art. $4.80
Aim for a Job in Cartooning. $4.80.
Your Future in Fashion Design. $4.80.
Richards Rosen Press, Inc.
29 East Twenty-first Street
New York, NY 10010
Career Guidance in Illustration and Graphic Art. $2.00.
Listing of Schools Offering Art Courses.
The Society of Illustrators
128 East Sixty-third Street
New York, NY 10021
Commercial Artists. Occupational Outlook Reprint No. 1875-122. $.35; minimum order $1.00.
Superintendent of Documents
U.S. Government Printing Office
Washington, DC 20402
Art Direction. (Magazine.) $11.00 a year.
Art Direction
19 West Forty-fourth Street
New York, NY 10036
Directory. $.35 for postage.
National Association of Schools of Art
11250 Roger Bacon Drive No. 5
Reston, VA 22090
A Career for You in the Comics. $.50.
Newspaper Comics Council, Inc.
260 Madison Avenue
New York, NY 10016
Making a Living at Art. $3.50.
J. Weston Walch, Publisher
Box 658
Portland, ME 04104
Careers in Art. $.25.
Teaching Art as a Career. $.25.
American Artist Art School Directory. $1.00.
National Art Education Association
1916 Association Drive
Reston, VA 22091
Careers in the Visual Arts. Free.
Placement Office of the Alumni Society
School of Visual Arts
209 East Twenty-third Street
New York, NY 10010
Art Career Guide. $8.95.
Watson-Guptill Publications
2160 Patterson Street
Cincinnati, OH 45214

Acknowledgments

Chronicle Guidance Publications, Inc., appreciates the cooperation of the following who reviewed the information in this brief.

Wesley B. McKeown, One Ter Kuile Road, Montvale, NJ 07645.
Richard Huebner, Chairman, Illustration Department, Art Center, College of Design, 5353 West Third, Los Angeles, CA 90020.
Barbara M. Rotherham, Administrative Assistant, National Association of Schools of Art, 11250 Roger Bacon Drive No. 5, Reston, VA 22090.
John J. Mahlmann, Executive Director, and J. Theodore Anderson, Assistant Executive Director, National Art Education Association, 1916 Association Drive, Reston, VA 22091.
President, Society of Illustrators, and Terry Brown, Assistant to the Director, 128 East Sixty-third Street, New York, NY 10021.
Dale Meyers, President, Allied Artists of America, Inc., 1083 Fifth Avenue, New York, NY 10028.

Community Contacts:

Occupations discussed or illustrated should be considered valid or proper for either sex.

This Brief is available from Chronicle Guidance Publications, Inc., Moravia, NY 13118. Single copy $1.00 by first class mail. Quantity price on request.

COMMERCIAL ART

Angel. ART OF CALLIGRAPHY: A PRACTICAL GUIDE. Scribner

Ballinger. LAYOUT & GRAPHIC DESIGN. Van Nostrand

Ballinger. LETTERING ART IN MODERN USE. Van Nostrand

Ballinger. SIGN, SYMBOL & FORM
Van Nostrand

Berling. ART ALPHABETS & LETTERING. Berling

Biegeleisen. CAREERS IN COMMERCIAL ART. Davis

Biegeleisen. DESIGN & PRINT YOUR OWN POSTERS. Watson-Guptill

Blumenthal. ART OF THE PRINTED BOOK. The Pierpont Morgan Library
Museum Publications of America

Boucher. 20,000 YEARS OF FASHION
Hacker

Cardamone. ADVERTISING AGENCY & STUDIO SKILLS: A GUIDE TO PREPARATION OF ART & MECHNICALS FOR REPRODUCTION
Watson-Guptill

Cartoonist Guild. ART IN CARTOONING: SEVENTY-FIVE YEARS OF AMERICAN MAGAZINE CARTOONS. Scribner

Cataldo. LETTERING
Davis

Cataldo. PEN CALLIGRAPHY
Davis

Cavanaugh. LETTERING & ALPHABETS
Davis

Cheatham. CARTOONING FOR KIDS WHO DRAW & KIDS WHO DON'T DRAW. DOK Publishers

Dember. COMPLETE AIRBRUSH TECHNIQUES FOR COMMERCIAL, TECHNICAL & INDUSTRIAL APPLICATIONS. Sams

Dember. COMPLETE ART TECHNIQUES & TREATMENTS FOR COMMERCIAL & FINE ART. Sams

Earle. TECHNICAL ILLUSTRATION

Finch. ART OF WALT DISNEY
Abrams

Finch. ART OF WALT DISNEY/COMPANION ISSUE
Abrams

Finch. ART OF WALT DISNEY
NAL

Gates. LETTERING FOR REPRODUCTION
Watson-Guptill

Greer. INTRODUCTION TO LETTERING
Davis

Hobbis. PENCIL DRAWING FOR THE ARCHITECT
Transatlantic

Hoff. ART OF CARTOONING
Stravon

Hofmann. GRAPHIC DESIGN MANUAL
Van Nostrand

Holden. ART CAREER GUIDE
Davis

Horn. CARTOONING
Davis

Horn. POSTERS
Davis

Horn. VISUAL COMMUNICATION
Davis

Hurlburt. PUBLICATION DESIGN
Van Nostrand

Laliberte & Mogelon. MULTIVISUALS
Art Education, Inc.

Laliberte & Mogelon. THE BOOK OF POSTERS
Art Education, Inc.

Levitan. ELECTRONIC IMAGING TECHNIQUES
Van Nostrand

Mann. LETTERING & LETTERING DISPLAY
Van Nostrand

McJimsey. ART & FASHION IN CLOTHING
SELECTION. Iowa St. U. Pr.

Miloradovich. ART OF FISH COOKERY
Bantam

Morson. ART OF SCENIC DESIGN
Greenwood

Nelson. DESIGN OF ADVERTISING
William C. Brown

Nelson. PUBLICATION DESIGN
William C. Brown

Placito & Tubin. BRIGHT BULLETIN
BOARD. Denison

Randall & Haines. BULLETIN BOARDS
IN DISPLAY. Davis

Rondthaler. ALPHABET THE SAURUS
Van Nostrand

Rosen. TYPE & TYPOGRAPHY
Van Nostrand

Rowe. SHORTHAND FASHION SKETCHING
Fairchild

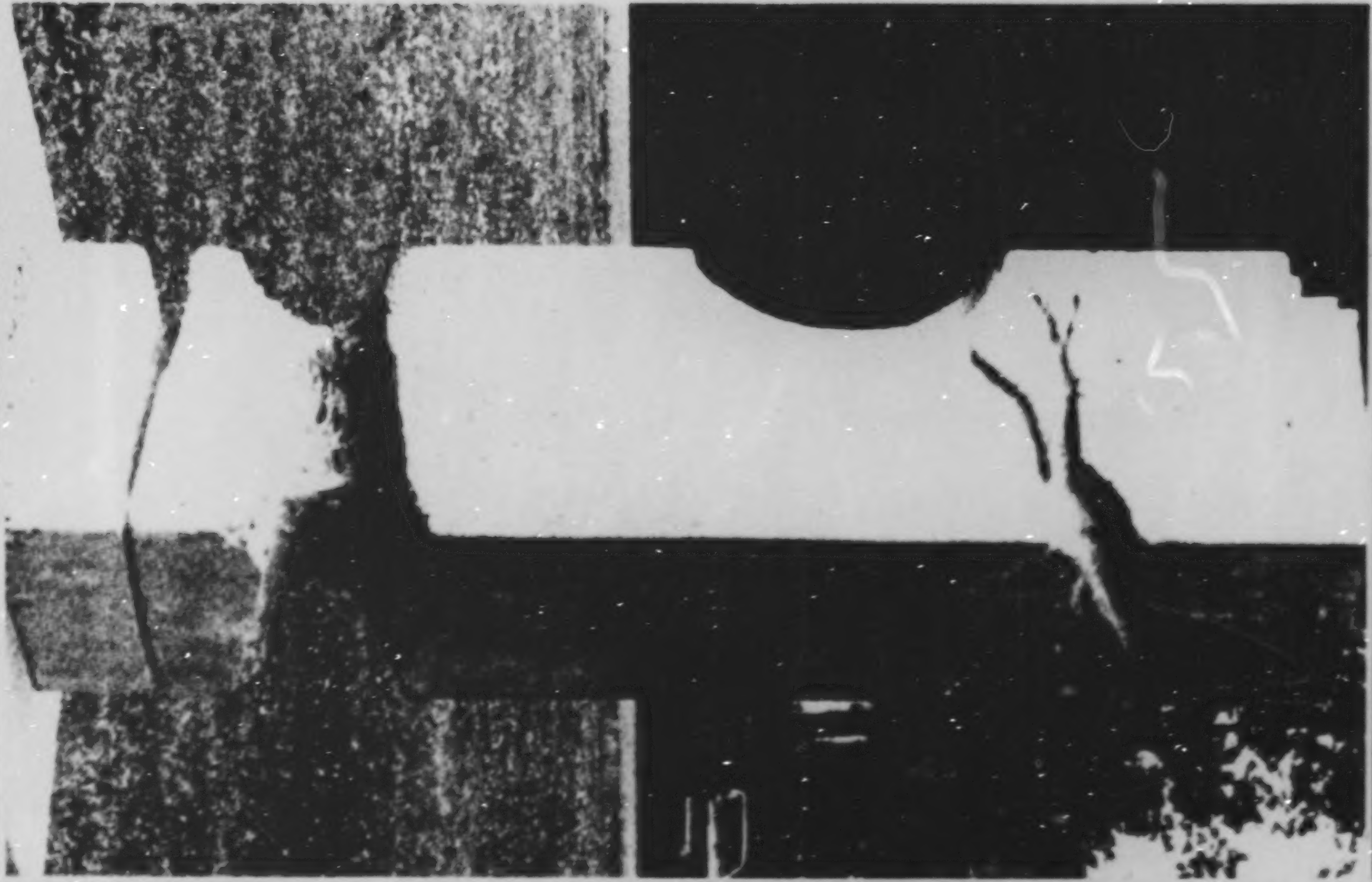
Stone & Eckstein. PREPARING ART
FOR PRINTING. Van Nostrand

Welling. DRAWING WITH MARKERS
Creative

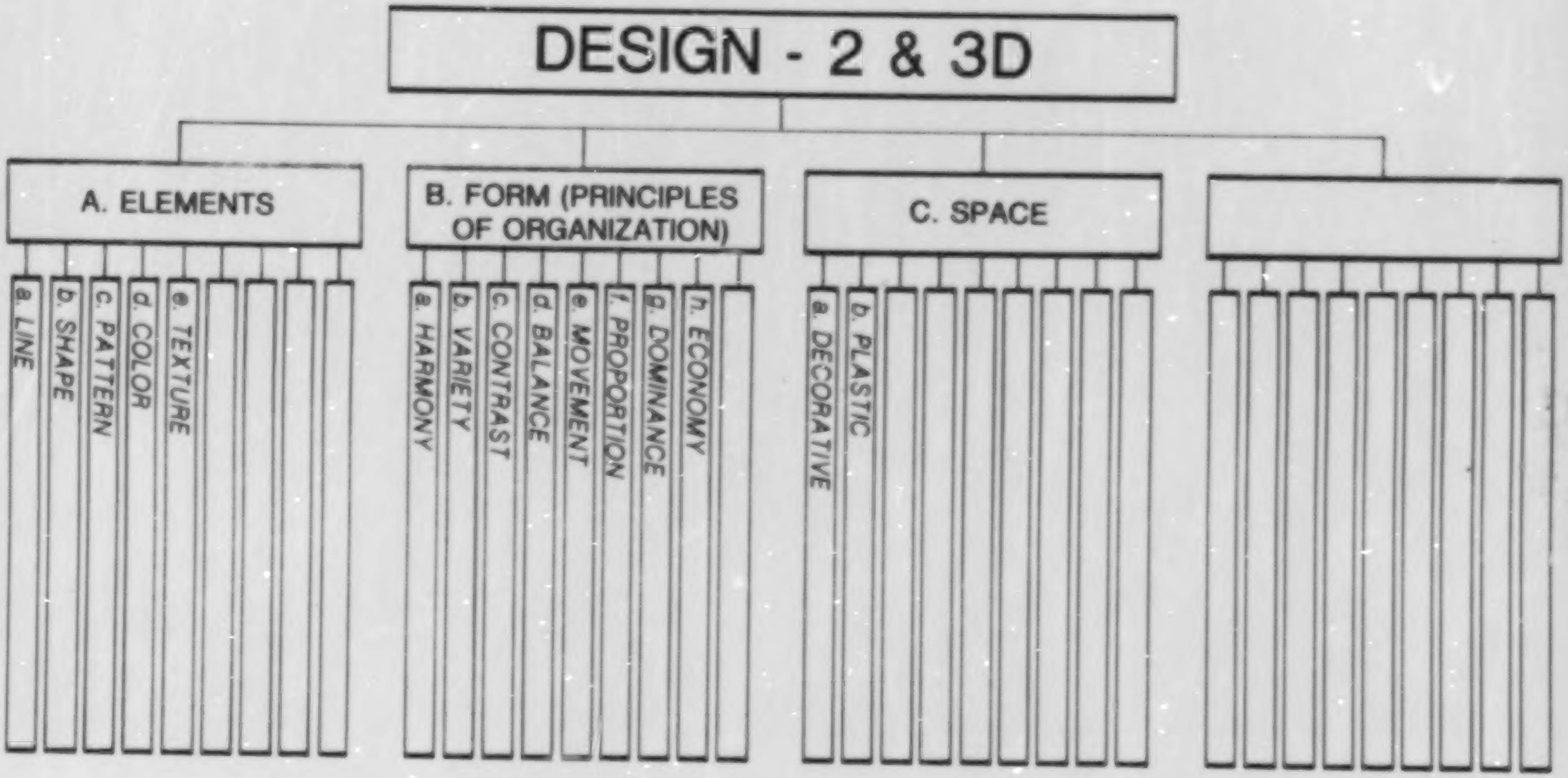
Westerman. ELEMENTARY FASHION DESIGN
& TRADE SKETCHING. Fairchild

Westerman. INTERMEDIATE FASHION
DESIGN & WATER COLOR ILLUSTRATION
Fairchild

Wotzkow. ART OF HAND LETTERING: IT'S
MASTERY & PRACTICE. Dover



DESIGN


DESIGN - 2 & 3D
A. ELEMENTS
a. LINE
b. SHAPE
c. PATTERN
d. COLOR
e. TEXTURE
B. FORM (PRINCIPLES OF ORGANIZATION)
a. HARMONY
b. VARIETY
c. CONTRAST
d. BALANCE
e. MOVEMENT
f. PROPORTION
g. DOMINANCE
h. ECONOMY
C. SPACE
a. DECORATIVE
b. PLASTIC

Resource Guide

ART FUNDAMENTALS THEORY AND PRACTICE,
Ocvirk, Bone, Stinson and Wigg, Third Edition
William C. Brown, Dubuque, Iowa

ELEMENTS

LINE a	*SHAPE* b	*PATTERN* c	*COLOR* d	*TEXTURE* e	f	g
Introduction 1.	Introduction	Introduction	Introduction	Introduction		
Characteristics 2.	Use of Shape		Use of Colors	Origins		
Expressive Properties 3.	Shapes and Space					
Relationship to Other 4. Elements	Shape Edges					
Space Characteristics 5.						
Representation 6.						
7.						
8.						
h	1.	2.	3.	4.	5.	6.
i	1.	2.	3.	4.	5.	6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL DESIGN Ⓐ

COMPETENCY ELEMENTS ⓐ

COMPETENCY COMPONENT LINE ①

INSTRUCTIONAL OBJECTIVE INTRODUCTION

The student will be able to understand line as the elementary means of visual communication.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 31-32, Ocvirk.
View film - F 267, "Design", available from IMC.
3-D - Refer to pages 125-126, Ocvirk.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL DESIGN Ⓐ

COMPETENCY ELEMENTS ⓐ

COMPETENCY COMPONENT LINE ②

INSTRUCTIONAL OBJECTIVE CHARACTERISTICS

The student will be able to understand and complete line designs that show measure, type, direction, location, and character.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 33-34, Ocvirk.
Complete exercises according to instructor's requirements.
Refer to pages 39-40, Ocvirk.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval a project or projects completed by the student.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	DESIGN	
COMPETENCY	ELEMENTS	A
COMPETENCY COMPONENT	LINE	a
INSTRUCTIONAL OBJECTIVE	EXPRESSIVE PROPERTIES	3

The student will be able to understand how expressive qualities of line show various feelings.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 35, Ocvirk.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	DESIGN	
COMPETENCY	ELEMENTS	A
COMPETENCY COMPONENT	LINE	a
INSTRUCTIONAL OBJECTIVE	RELATIONSHIP TO OTHER ELEMENTS	4

The student will be able to understand and complete projects that show line and shape, line and value, line and texture, line and color.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 35-37, Ocvirk.
Complete exercises according to the instructor's requirements.
Refer to pages 39-40, Ocvirk.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval a project or projects completed by the student.

CBE INSTRUCTIONAL KEY

MAJOR SKILL DESIGN

COMPETENCY ELEMENTS Ⓐ

COMPETENCY COMPONENT LINE ⓐ

INSTRUCTIONAL OBJECTIVE SPACE CHARACTERISTICS ⑤

The student will be able to understand spatial characteristics as they relate to line construction.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 37-38, Ocvirk.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL DESIGN

COMPETENCY ELEMENTS Ⓐ

COMPETENCY COMPONENT LINE ⓐ

INSTRUCTIONAL OBJECTIVE REPRESENTATION ⑥

The student will be able to identify the representative of line on an abstract and realistic level.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 38-39, Ocvirk.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL DESIGN

COMPETENCY ELEMENTS A

COMPETENCY COMPONENT SHAPE b

INSTRUCTIONAL OBJECTIVE INTRODUCTION 1

The student will be able to understand shape as the building block of art structure.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 43-45, Ocvirk.
3-D - Refer to pages 121-123, Ocvirk.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL DESIGN

COMPETENCY ELEMENTS A

COMPETENCY COMPONENT SHAPE b

INSTRUCTIONAL OBJECTIVE USE OF SHAPE 2

The student will be able to understand how shapes transform objects into a style or language by using balance, control of attention, and shape character.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 44-49, Ocvirk.
Complete exercises according to the instructor's requirements.
Refer to pages 54-57, Ocvirk.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval a project or projects completed by the student.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	DESIGN	
COMPETENCY	ELEMENTS	A
COMPETENCY COMPONENT	SHAPE	b
INSTRUCTIONAL OBJECTIVE	SHAPE AND SPACE	3

INSTRUCTIONAL OBJECTIVE

The student will be able to understand how volumes and planes, linear perspective, and intuitive space work with shapes to achieve controlled space.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 50-52, Ocvirk.
Complete exercises according to the instructor's requirements.
Refer to pages 54-57, Ocvirk.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval a project or projects completed by the student.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	DESIGN	
COMPETENCY	ELEMENTS	A
COMPETENCY COMPONENT	SHAPE	b
INSTRUCTIONAL OBJECTIVE	SHAPE EDGES	4

INSTRUCTIONAL OBJECTIVE

The student will be able to understand the concept of hard- and soft-edge shapes.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 52-53, Ocvirk.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL DESIGN

COMPETENCY ELEMENTS A

COMPETENCY COMPONENT PATTERN c

INSTRUCTIONAL OBJECTIVE INTRODUCTION 1

The student will be able to identify the concepts of pattern.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 17, 21, 74-76, Ocvirk.
Complete a project that reflects pattern as directed by the instructor.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval a project or projects completed by the student.

* * *

CBE INSTRUCTIONAL KEY

MAJOR SKILL DESIGN

COMPETENCY ELEMENTS A

COMPETENCY COMPONENT COLOR d

INSTRUCTIONAL OBJECTIVE INTRODUCTION 1

The student will be able to identify the nature, source, physical properties, and relationships of color.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 83-90, Ocvirk.
Complete exercises according to the instructor's requirements.
Refer to pages 93-97, Ocvirk.
3-D - Refer to pages 126-127, 123-124, Ocvirk.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval a project or projects completed by the student.

CBE INSTRUCTIONAL KEY

MAJOR SKILL DESIGN
COMPETENCY ELEMENTS Ⓐ
COMPETENCY COMPONENT COLOR ⓓ
INSTRUCTIONAL OBJECTIVE USE OF COLORS ②

The student will be able to identify the plastic quality, emotion, tonality, balance, and combinations of colors.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 90-93, Ocvirk.
Complete exercises according to the instructor's requirements.
Refer to pages 93-97, Ocvirk.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval a project or projects completed by the student.

CBE INSTRUCTIONAL KEY

MAJOR SKILL DESIGN
COMPETENCY ELEMENTS Ⓐ
COMPETENCY COMPONENT TEXTURE ⓔ
INSTRUCTIONAL OBJECTIVE INTRODUCTION ①

The student will be able to identify the types of texture employed in art.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 71-74, Ocvirk.
3-D - Refer to pages 124-125, Ocvirk.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL DESIGN A
COMPETENCY ELEMENTS e
COMPETENCY COMPONENT TEXTURE 2
INSTRUCTIONAL OBJECTIVE ORIGINS

The student will be able to identify the origins of contemporary textural functions.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 76-77, Ocvirk.
Complete exercises according to the instructor's requirements.
Refer to pages 78-81, Ocvirk.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval a project or projects completed by the student.

CBE INSTRUCTIONAL KEY

MAJOR SKILL
COMPETENCY
COMPETENCY COMPONENT
INSTRUCTIONAL OBJECTIVE

INSTRUCTIONAL ACTIVITIES

ALTERNATIVES

EVALUATION

FORM (PRINCIPLES OF ORGANIZATION)

HARMONY *a*	*VARIETY* *b*	*CONTRAST* *c*	*BALANCE* *d*	*MOVEMENT* *e*	*PROPORTION* *f*	*DOMINANCE* *g*
Introduction 1.	Introduction	Introduction	Introduction	Introduction	Introduction	Introduction
2.						
3.						
4.						
5.						
6.						
7.						
8.						
ECONOMY *h*	Introduction 1.	2.	3.	4.	5.	6.
i	1.	2.	3.	4.	5.	6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	DESIGN	B
COMPETENCY	PRINCIPLES	
COMPETENCY COMPONENT	HARMONY	a
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to demonstrate an understanding of harmony.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 21-22, Ocvirk.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	DESIGN	B
COMPETENCY	PRINCIPLES	
COMPETENCY COMPONENT	VARIETY	b
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to demonstrate an understanding of variety.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 22, Ocvirk.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	DESIGN	
COMPETENCY	PRINCIPLES	B
COMPETENCY COMPONENT	CONTRAST	c
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to demonstrate an understanding of contrast.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 23, Ocvirk.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	DESIGN	
COMPETENCY	PRINCIPLES	B
COMPETENCY COMPONENT	BALANCE	d
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to demonstrate an understanding of balance.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 23-26, Ocvirk.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL DESIGN Ⓑ

COMPETENCY PRINCIPLES

COMPETENCY COMPONENT MOVEMENT ⓔ

INSTRUCTIONAL OBJECTIVE INTRODUCTION ①

The student will be able to demonstrate an understanding of movement.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 26, Ocvirk.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL DESIGN Ⓑ

COMPETENCY PRINCIPLES

COMPETENCY COMPONENT PROPORTION ⓕ

INSTRUCTIONAL OBJECTIVE INTRODUCTION ①

The student will be able to demonstrate an understanding of proportion.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 26, Ocvirk.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL DESIGN
COMPETENCY PRINCIPLES B
COMPETENCY COMPONENT DOMINANCE g
INSTRUCTIONAL OBJECTIVE INTRODUCTION 1
The student will be able to demonstrate an understanding of dominance.

INSTRUCTIONAL ACTIVITIES
Attend lecture/demonstration by the instructor.
Refer to pages 26-27, Ocvirk.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL DESIGN
COMPETENCY PRINCIPLES B
COMPETENCY COMPONENT ECONOMY h
INSTRUCTIONAL OBJECTIVE INTRODUCTION 1
The student will be able to demonstrate an understanding of economy.

INSTRUCTIONAL ACTIVITIES
Attend lecture/demonstration by the instructor.
Refer to page 27, Ocvirk.

ALTERNATIVES

EVALUATION

SPACE

DECORATIVE a	PLASTIC b	c	d	e	f	g
Introduction 1	Introduction					
2						
3						
4						
5						
6						
7						
8						
h	1.	2.	3.	4.	5.	6.
i	1.	2.	3.	4.	5.	6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	DESIGN	Ⓒ
COMPETENCY	SPACE	ⓐ
COMPETENCY COMPONENT	DECORATIVE	①
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	

The student will be able to identify the decorative spacial concept.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 99-100, Ocvirk.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	DESIGN	Ⓒ
COMPETENCY	SPACE	ⓑ
COMPETENCY COMPONENT	PLASTIC	①
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	

The student will be able to identify the plastic spacial concept.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 100-105, Ocvirk.

ALTERNATIVES

EVALUATION

DESIGN

Alberts. INTRODUCTION OF COLOR
Yale U. Pr.

Bager. NATURE AS DESIGNER
Van Nostrand Reinhold Company

Bates. BASIC DESIGN: PRINCIPLES
& PRACTICES. Hacker Art Books, Inc.

Bates. BASIC DESIGN: PRINCIPLES
& PRACTICES Concepts of Design
Elements (Set of 5) Davis

Birren. A GRAMMAR OF COLOR A
Basic Treatise on the Color System
of Albert H. Munsell. Van Nostrand
Reinhold Company

Birren. CREATIVE COLOR
Van Nostrand Reinhold Company

Birren. PRINCIPLES OF COLOR: A
REVIEW OF PAST TRADITION AND MODERN
THEORIES. Van Nostrand Reinhold Co.

Brommer. MOVEMENT & RHYTHM
Davis Publications

Brommer. SPACE: A DESIGN ELEMENT
Davis Publications

Capon. INTRODUCING DESIGN TECHNIQUES
Watson-Guptill

Cooke. DESIGNING WITH LIGHT ON PAPER
& FILM. Davis Publications

D'Arbeloff. DESIGNING WITH NATURAL
FORMS. Davis Publications

D'Arbeloff. DESIGN WITH NATURAL
FORMS. Watson-Guptill

Gatto. COLOR & VALUES
Davis Publications

Gatto. EMPHASIS
Davis Publications

Graves. ART OF COLOR & DESIGN
Davis Publications

Guyler. DESIGN IN NATURE
Davis Publications

Horn. BALANCE & UNITY
Davis Publications

Horn. TEXTURE: A DESIGN ELEMENT
Davis Publications

Hurwitz. DESIGN, A SEARCH FOR ESSENTIALS
Davis Publications

Maier. BASIC PRINCIPLES OF DESIGN (4 volumes)
Van Nostrand Reinhold Company

Malcolm. DESIGN: ELEMENTS & PRINCIPLES
Davis Publications

Porter. PATTERN
Davis Publications

Porter. SHAPES & FORMS: DESIGN ELEMENT
Davis Publications

Randall & Haines. DESIGN IN 3 DIMENSIONS
Davis Publications

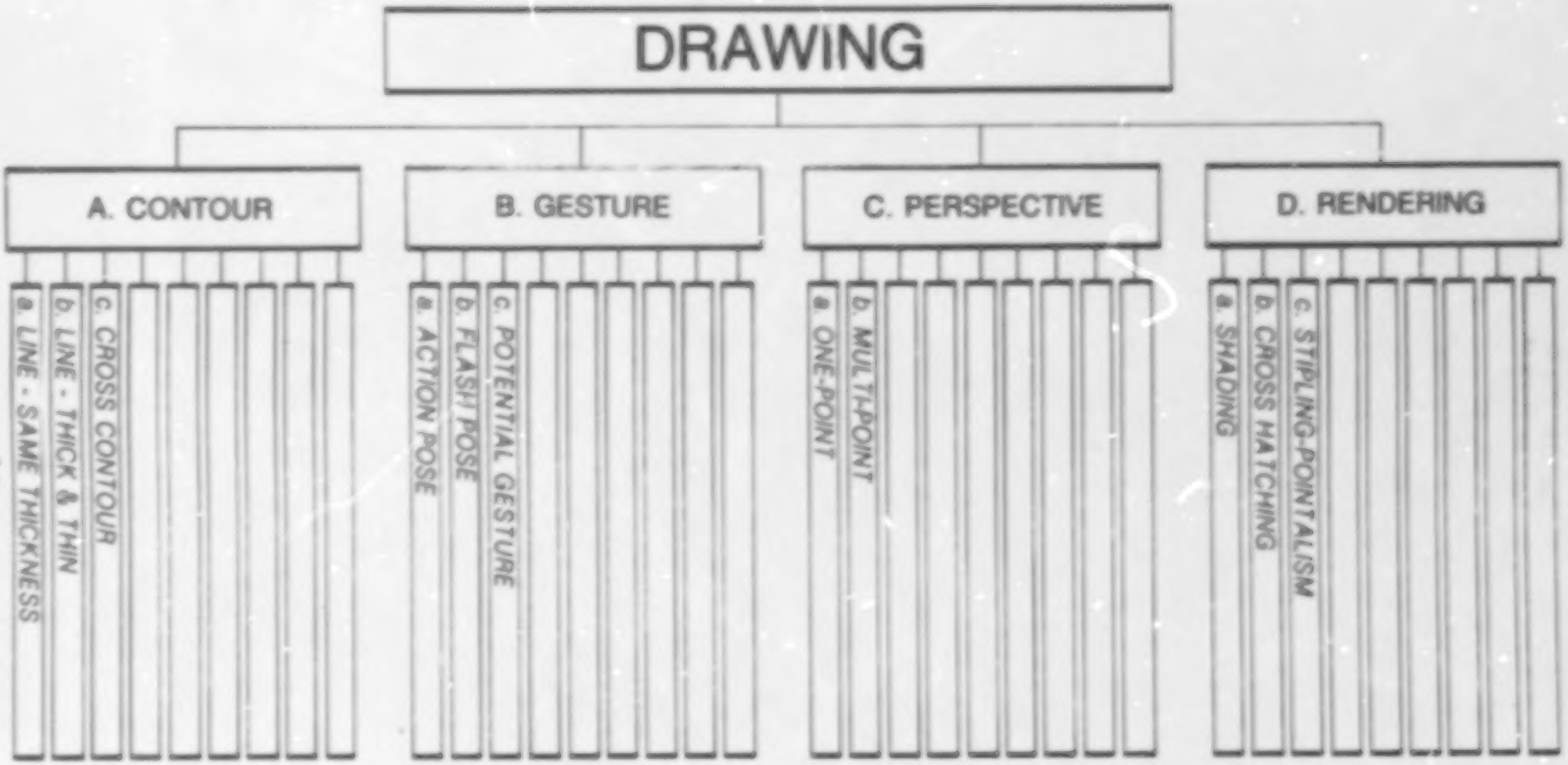
Selleck. CONTRAST
Davis Publications

Selleck. LINES: A DESIGN ELEMENT
Davis Publications

Wolchonok. ART OF THREE-DIMENSIONAL DESIGNS:
HOW TO CREATE SPACE FIGURES. Dover

Wong. PRINCIPLES OF TWO-DIMENSIONAL DESIGN
Davis Publications

DRAWING


DRAWING
A. CONTOUR
a. LINE - SAME THICKNESS
b. LINE - THICK & THIN
c. CROSS CONTOUR
B. GESTURE
a. ACTION POSE
b. FLASH POSE
c. POTENTIAL GESTURE
C. PERSPECTIVE
a. ONE-POINT
b. MULTI-POINT
D. RENDERING
a. SHADING
b. CROSS HATCHING
c. STIPLING-POINTALISM

Resource Guide

NATURAL WAY TO DRAW, Nicolaides,
Houghton Mifflin Company

THE ART OF DRAWING, Bernard Chaet,
Holt, Rinehart & Winston

DRAWING IDEAS, MATERIALS & TECHNIQUES,
Gerald Brommer

ALL ABOUT ART, Rachel Baker, Finearts
Publishers, Inc., New York

DRAWING, Mendelowitz

CONTOUR

	a Line - Same Thickness	b Line - Thick & Thin	c Cross Contour	d	e	f	g
1	Introduction	Introduction	Introduction				
2	Materials & Equipment	Materials & Equipment	Materials & Equipment				
3	Development of Drawing	Development of Drawing	Development of Drawing				
4	Presentation	Presentation	Presentation				
5							
6							
7							
8							
h	1	2	3	4	5	6	
i	1	2	3	4	5	6	

CBE INSTRUCTIONAL KEY

MAJOR SKILL DRAWING (A)

COMPETENCY CONTOUR (a)

COMPETENCY COMPONENT LINE/SAME THICKNESS (1)

INSTRUCTIONAL OBJECTIVE INTRODUCTION

The student will be able to distinguish contour drawing of the same line thickness.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 9-13, 19, 20, Nicolaides.
Do several line contour drawings, using lines of the same thickness, of objects found in the classroom.

ALTERNATIVES

Collect several examples of line contour drawings found in magazines.
Read DRAWING, pages 31, 37, Mendelowitz.
View film - 743.33 (Super) "Figure Drawing: Contour," Hester & Associates, available from the I.M.C.

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL DRAWING (A)

COMPETENCY CONTOUR (a)

COMPETENCY COMPONENT LINE/SAME THICKNESS (2)

INSTRUCTIONAL OBJECTIVE MATERIALS & EQUIPMENT

The student will be able to identify, collect, and prepare materials for drawing.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 26, Nicolaides, Chapter 2, Chaet.
Identify, collect, or prepare pencil (soft and hard), pen or flair, paper, tape, drawing board.

ALTERNATIVES

Read THE ART OF DRAWING, page 26, Chapter on Media, Bernard Chaet.
Read DRAWING IDEAS, MATERIALS & TECHNIQUES, Chapter 2, Dry Media.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	DRAWING	
COMPETENCY	CONTOUR	Ⓐ
COMPETENCY COMPONENT	LINE/SAME THICKNESS	ⓐ
INSTRUCTIONAL OBJECTIVE	DEVELOPMENT OF DRAWING	③

The student will be able to draw using contour line of the same thickness.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor and participate in beginning practice exercises.

Refer to pages 31-34, Mendelowitz.
Refer to pages 8-14, Nicolaides.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the final completed drawing.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	DRAWING	
COMPETENCY	CONTOUR	Ⓐ
COMPETENCY COMPONENT	LINE/SAME THICKNESS	ⓐ
INSTRUCTIONAL OBJECTIVE	PRESENTATION	④

The student will be able to complete and present a drawing for critique.

INSTRUCTIONAL ACTIVITIES

Refer to PAINTING A a 4.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the matted or framed drawing.

CBE INSTRUCTIONAL KEY

MAJOR SKILL DRAWING

COMPETENCY CONTOUR Ⓐ

COMPETENCY COMPONENT LINE/THICK & THIN ⓑ

INSTRUCTIONAL OBJECTIVE INTRODUCTION ①

The student will be able to identify contour drawings of thick and thin lines.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 9-14, 19-20, Nicolaides.
Do several contour drawings using thick and thin lines. Use objects found in the classroom or a model (could be a student or instructor).

ALTERNATIVES

Read pages 9-13, 19-20, Nicolaides.
Read DRAWING, pages 34-37, Mendelowitz.
Show the instructor examples of contour drawings using thick and thin lines found in books, etc.

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL DRAWING

COMPETENCY CONTOUR Ⓐ

COMPETENCY COMPONENT LINE/THICK & THIN ⓑ

INSTRUCTIONAL OBJECTIVE MATERIALS & EQUIPMENT ②

The student will be able to identify, collect, and prepare materials for drawing.

INSTRUCTIONAL ACTIVITIES

Refer to A a 2.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	DRAWING	
COMPETENCY	CONTOUR	Ⓐ
COMPETENCY COMPONENT	LINE/THICK & THIN	ⓑ
INSTRUCTIONAL OBJECTIVE	DEVELOPMENT OF DRAWING	③

The student will be able to draw using lines of various thickness.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor and participate in beginning practice exercises.

Refer to pages 34-46, Mendelowitz.

ALTERNATIVES

Read DRAWING, pages 34-36, Mendelowitz.

EVALUATION

The instructor will evaluate for approval the completed drawing.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	DRAWING	
COMPETENCY	CONTOUR	Ⓐ
COMPETENCY COMPONENT	LINE/THICK & THIN	ⓑ
INSTRUCTIONAL OBJECTIVE	PRESENTATION	④

The student will be able to complete and present drawings for critique.

INSTRUCTIONAL ACTIVITIES

Refer to A a 4.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the matted or framed drawing.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	DRAWING	
COMPETENCY	CONTOUR	A
COMPETENCY COMPONENT	CROSS CONTOUR	c
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to define cross contour for the instructor.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 20, 22, Nicolaides.
Draw several contour drawings of any subject matter showing cross contours.

ALTERNATIVES

Read pages 20, 22, Nicolaides.
The instructor will locate sample slides that illustrate cross contour.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	DRAWING	
COMPETENCY	CONTOUR	A
COMPETENCY COMPONENT	CROSS CONTOUR	c
INSTRUCTIONAL OBJECTIVE	MATERIALS & EQUIPMENT	2

The student will be able to identify, collect, and prepare materials for drawing.

INSTRUCTIONAL ACTIVITIES

Refer to A a 2.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL — DRAWING — A

COMPETENCY — CONTOUR — c

COMPETENCY COMPONENT — CROSS CONTOUR — 3

INSTRUCTIONAL OBJECTIVE — DEVELOPMENT OF DRAWING

The student will be able to draw any item using cross contours and outside contours.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor and begin drawing exercises.

Refer to pages 20-22, Nicolaides.

ALTERNATIVES

Read THE NATURAL WAY TO DRAW, pages 20-22, Nicolaides.

EVALUATION

The instructor will evaluate for approval the completed drawing.

* * *

CBE INSTRUCTIONAL KEY

MAJOR SKILL — DRAWING — A

COMPETENCY — CONTOUR — c

COMPETENCY COMPONENT — CROSS CONTOUR — 4

INSTRUCTIONAL OBJECTIVE — PRESENTATION

The student will be able to complete and present drawings for critique.

INSTRUCTIONAL ACTIVITIES

Refer to PAINTING A a 4.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the matted or framed drawing.

GESTURE

Action Pose a	*Flash Pose* b	*Potential Gesture* c	d	e	f	g
Introduction 1	Introduction	Introduction				
Materials & Equipment 2	Materials & Equipment	Materials & Equipment				
Development of Drawing 3	Development of Drawing	Development of Drawing				
Presentation 4	Presentation	Presentation				
5						
6						
7						
8						
h	1	2	3	4	5	6
i	1	2	3	4	5	6

CBE INSTRUCTIONAL KEY

MAJOR SKILL	DRAWING	B
COMPETENCY	GESTURE	a
COMPETENCY COMPONENT	ACTION POSE	1
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	

The student will be able to identify action pose in gesture drawing.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 14-18, Nicolaides.
Do several gesture drawings using students in classroom or instructor as models.

ALTERNATIVES

Read pages 14-18, Nicolaides.
View examples of gesture action poses which instructor may have collected from art books, magazines, other student examples, etc.

EVALUATION View loop - L 743.30 (Super) "Figure Drawing: Gesture," Hester & Associates, available from the I.M.C.

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL	DRAWING	B
COMPETENCY	GESTURE	a
COMPETENCY COMPONENT	ACTION POSE	2
INSTRUCTIONAL OBJECTIVE	MATERIALS & EQUIPMENT	

The student will be able to identify, collect, and prepare materials for drawing.

INSTRUCTIONAL ACTIVITIES

Refer to A a 2.
Refer to page 26, Chaet and Chapter 2, Brommer.

ALTERNATIVES

Read THE ART OF DRAWING, page 26, Chapter on Media, Bernard Chaet.
Read DRAWING IDEAS, MATERIALS & TECHNIQUES, Chapter 2, Dry Media, Brommer.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL DRAWING

COMPETENCY GESTURE Ⓑ

COMPETENCY COMPONENT ACTION POSE ⓐ

INSTRUCTIONAL OBJECTIVE DEVELOPMENT OF DRAWING ③

The student will be able to draw a series of gesture action poses using a student from the classroom as a model.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 14-18, Nicolaides.

ALTERNATIVES

Read pages 14-18, Nicolaides.

EVALUATION

The instructor will evaluate for approval the completed drawing.

CBE INSTRUCTIONAL KEY

MAJOR SKILL DRAWING

COMPETENCY GESTURE Ⓑ

COMPETENCY COMPONENT ACTION POSE ⓐ

INSTRUCTIONAL OBJECTIVE PRESENTATION ④

The student will be able to complete and present drawings for critique.

INSTRUCTIONAL ACTIVITIES

Refer to PAINTING A a 4.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the matted or framed drawing.

CBE INSTRUCTIONAL KEY

MAJOR SKILL DRAWING
COMPETENCY GESTURE B
COMPETENCY COMPONENT FLASH POSE b
INSTRUCTIONAL OBJECTIVE INTRODUCTION 1

The student will be able to identify flash pose in gesture drawing.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 28, Nicolaides.
Do several gesture drawings of the flash pose using students from the class or the instructor as models.

ALTERNATIVES

Read page 28, Nicolaides.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL DRAWING
COMPETENCY GESTURE B
COMPETENCY COMPONENT FLASH POSE b
INSTRUCTIONAL OBJECTIVE MATERIALS & EQUIPMENT 2

The student will be able to identify, collect, and prepare materials for drawing.

INSTRUCTIONAL ACTIVITIES

Refer to A a 2.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	DRAWING	B
COMPETENCY	GESTURE	b
COMPETENCY COMPONENT	FLASH POSE	3
INSTRUCTIONAL OBJECTIVE	DEVELOPMENT OF DRAWING	

The student will be able to draw a series of gesture flash poses using a student from the classroom as a model.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to page 28, Nicolaides.

ALTERNATIVES

Read page 28, Nicolaides.

EVALUATION

The instructor will evaluate for approval the completed drawing.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	DRAWING	B
COMPETENCY	GESTURE	b
COMPETENCY COMPONENT	FLASH POSE	4
INSTRUCTIONAL OBJECTIVE	PRESENTATION	

The student will be able to complete and present drawing for critique.

INSTRUCTIONAL ACTIVITIES

Refer to PAINTING A a 4.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the matted or framed drawing.

CBE INSTRUCTIONAL KEY

MAJOR SKILL DRAWING

COMPETENCY GESTURE B

COMPETENCY COMPONENT POTENTIAL GESTURE c

INSTRUCTIONAL OBJECTIVE INTRODUCTION 1

The student will be able to identify potential gesture in gesture drawing.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 24-26, Nicolaides.

Do several gesture drawings with potential gesture using students from the class as models.

ALTERNATIVES

Read pages 24-26, Nicolaides.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL DRAWING

COMPETENCY GESTURE B

COMPETENCY COMPONENT POTENTIAL GESTURE c

INSTRUCTIONAL OBJECTIVE MATERIALS & EQUIPMENT 2

The student will be able to identify, collect, and prepare materials for drawing.

INSTRUCTIONAL ACTIVITIES

Refer to A a 2.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	DRAWING	
COMPETENCY	GESTURE	B
COMPETENCY COMPONENT	POTENTIAL GESTURE	c
INSTRUCTIONAL OBJECTIVE	DEVELOPMENT OF DRAWING	3

The student will be able to draw a series of potential gesture drawings.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 24-26, Nicolaides.

ALTERNATIVES

Read pages 24-26, Nicolaides.

EVALUATION

The instructor will evaluate for approval the completed drawing.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	DRAWING	
COMPETENCY	GESTURE	B
COMPETENCY COMPONENT	POTENTIAL GESTURE	c
INSTRUCTIONAL OBJECTIVE	PRESENTATION	4

The student will be able to complete and present drawing for critique.

INSTRUCTIONAL ACTIVITIES

Refer to PAINTING A a 4.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the matted or framed drawing.

PERSPECTIVE

One-Point a	*Multi-Point* b	c	d	e	f	g
Materials & Equipment 1.	Materials & Equipment					
Development of Drawing 2.	Development of Drawing					
Presentation 3.	Presentation					
4.						
5.						
6.						
7.						
8.						
h	1.	2.	3.	4.	5.	6.
i	1.	2.	3.	4.	5.	6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	DRAWING	
COMPETENCY	PERSPECTIVE	C
COMPETENCY COMPONENT	ONE-POINT PERSPECTIVE	a
INSTRUCTIONAL OBJECTIVE	MATERIALS & EQUIPMENT	1

The student will be able to identify, collect, and prepare materials for drawing.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 26, Chaet.
Identify, collect, or prepare pencil, straight edge, paper eraser, tape, drawing board.

ALTERNATIVES

Read page 26, Chapter on Media, Chaet.
Read Chapter 2, Dry Media.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	DRAWING	
COMPETENCY	PERSPECTIVE	C
COMPETENCY COMPONENT	ONE-POINT PERSPECTIVE	a
INSTRUCTIONAL OBJECTIVE	DEVELOPMENT OF DRAWING	2

The student will be able to draw a cityscape, landscape, or other subject matter in one-point perspective.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 105-114, Brommer.
Construct a drawing, establishing a horizon line, and locating a vanishing point, a light source, and shade.
Collect magazine photo examples of one-point perspective.

ALTERNATIVES

Read pages 66-72, Chaet.
Read pages 105-114, Brommer.
Instructor should locate sample slides that illustrate one-point perspective.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL DRAWING Ⓒ

COMPETENCY PERSPECTIVE ⓐ

COMPETENCY COMPONENT ONE-POINT PERSPECTIVE ③

INSTRUCTIONAL OBJECTIVE PRESENTATION

The student will be able to finish, clean, and present a drawing for critique.

INSTRUCTIONAL ACTIVITIES

Refer to PAINTING A a 4.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the matted or framed drawing.

CBE INSTRUCTIONAL KEY

MAJOR SKILL DRAWING Ⓒ

COMPETENCY PERSPECTIVE ⓑ

COMPETENCY COMPONENT MULTIPOINT PERSPECTIVE ①

INSTRUCTIONAL OBJECTIVE MATERIALS & EQUIPMENT

The student will be able to identify, collect, and prepare materials for drawing.

INSTRUCTIONAL ACTIVITIES

Refer to C a 1.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	DRAWING	
COMPETENCY	PERSPECTIVE	C
COMPETENCY COMPONENT	MULTIPOINT PERSPECTIVE	b
INSTRUCTIONAL OBJECTIVE	DEVELOPMENT OF DRAWING	2

The student will be able to draw a composition of objects using multipoint perspective.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 66-72, Chaet and Chapter 8, Brommer.
Collect photographs illustrating 2-point perspective.
Construct a drawing establishing a horizon line and locating vanishing points.

ALTERNATIVES

Read Chapter 8, Brommer.
Read pages 66-72, Chaet.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	DRAWING	
COMPETENCY	PERSPECTIVE	C
COMPETENCY COMPONENT	MULTIPOINT PERSPECTIVE	b
INSTRUCTIONAL OBJECTIVE	PRESENTATION	3

The student will be able to complete and present a drawing for critique.

INSTRUCTIONAL ACTIVITIES

Refer to PAINTING A a 4.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the matted or framed drawing.

RENDERING

Shading *a*	*Cross Hatching* *b*	*Stipling-Pointalism* *c*	*d*	*e*	*f*	*g*
Value Scale 1.	Value Scale	Development of Drawing				
Light 2.	Development of Drawing	Presentation				
Texture 3.						
Development of Drawing 4.						
5.						
6.						
7.						
8.						
h	1.	2.	3.	4.	5.	6.
i	1.	2.	3.	4.	5.	6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	DRAWING	D
COMPETENCY	RENDERING	a
COMPETENCY COMPONENT	SHADING	1
INSTRUCTIONAL OBJECTIVE	VALUE SCALE	

The student will be able to draw a value scale from white to black with eight values between.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 5 and 16, R. Baker.
Using pencil or charcoal, shade a 10-division value scale.

ALTERNATIVES

Read pages 5 and 16, Baker and pages 26 and 314, Mendelowitz.

EVALUATION

The instructor will evaluate for approval shaded value scale.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	DRAWING	D
COMPETENCY	RENDERING	a
COMPETENCY COMPONENT	SHADING	2
INSTRUCTIONAL OBJECTIVE	LIGHT	

The student will be able to model forms using light and shadow system (Chiaroscuro).

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 149-153, Chaet.
Identify the following areas: light areas, shadows, core of shadow, reflected light, cast shadow, high light.

ALTERNATIVES

Read page 323, Mendelowitz.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	DRAWING	D
COMPETENCY	RENDERING	a
COMPETENCY COMPONENT	SHADING	3
INSTRUCTIONAL OBJECTIVE	TEXTURE	

The student will be able to draw various materials using shading to suggest texture.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
    Refer to pages 149-153, Chaet.
Draw several studies of different materials.

ALTERNATIVES

Read THE ART OF DRAWING, pages 149-153, Chaet.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	DRAWING	D
COMPETENCY	RENDERING	a
COMPETENCY COMPONENT	SHADING	4
INSTRUCTIONAL OBJECTIVE	DEVELOPMENT OF DRAWING	

The student will be able to develop a composition that combines all aspects of shading and value used in value scale, modeled forms, texture.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
    Refer to pages 149-153, Chaet.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the matted or framed drawing.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	DRAWING	
COMPETENCY	RENDERING	D
COMPETENCY COMPONENT	CROSS HATCHING	b
INSTRUCTIONAL OBJECTIVE	VALUE SCALE	1

The student will develop a value scale using lines.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
 Refer to page 338, Mendelowitz.
Make a value scale using lines: thick, thin, horizontal, vertical, diagonal, over lapping.

ALTERNATIVES

Read page 338, Mendelowitz.

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL	DRAWING	
COMPETENCY	RENDERING	D
COMPETENCY COMPONENT	CROSS HATCHING	b
INSTRUCTIONAL OBJECTIVE	DEVELOPMENT OF DRAWING	2

The student will be able to develop a drawing using elements of cross hatching.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
 Refer to page 338, Mendelowitz.
Draw selected subject matter using cross hatching.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the completed drawing.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	DRAWING	D
COMPETENCY	RENDERING	c
COMPETENCY COMPONENT	STIPLING-POINTALISM	
INSTRUCTIONAL OBJECTIVE	DEVELOPMENT OF DRAWING	1

The student will be able to develop a drawing using dots.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 344, Mendelowitz.
Draw selected subject matter using dots for gradation of values and lines.

ALTERNATIVES

Read page 344, Disciplined Texture, Mendelowitz.

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL	DRAWING	D
COMPETENCY	RENDERING	c
COMPETENCY COMPONENT	STIPLING-POINTALISM	
INSTRUCTIONAL OBJECTIVE	PRESENTATION	2

The student will be able to complete and present a drawing for critique.

INSTRUCTIONAL ACTIVITIES

Refer to PAINTING A a 4.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the completed drawing.

Vocabulary

perspective - drawing objects the way they appear to the eye. Perspective is created by diminishing the size of objects in a drawing to establish the scale and locate forms in deep space.

horizon line - a horizontal line parallel to a person's plane of vision...an imaginary line where sky meets land/water.

vanishing point - The distant point at which parallel lines, which seem to slant inward, upward, and downward, meet or vanish.

value - darkness and lightness

chiaroscuro - system of light and dark form and reflected light, shadow.

contour - outline or edge

gesture - function of action, life, or expression

DRAWING

Alkema. COMPLETE CRAYON BOOK
Davis Publications

Berry. DRAWING THE HUMAN FORM
Van Nostrand Reinhold Co.

Borgman. DRAWING IN INK
Creative Hands Bookshop

Brommer. DRAWING: IDEAS, MATERIALS, TECHNIQUES. Davis Publications

Calder. CALDER'S ANIMAL SKETCHING
Davis Publications

Calle. PENCIL
Davis Publications

Capon. INTRODUCING DRAWING TECHNIQUES. Davis Publications

Descargues. PERSPECTIVE (paper)
Creative Hands Bookshop

Doblin. PROSPECTIVE: A NEW SYSTEM FOR DESIGNS. Watson-Guptill

Fawcett. ON THE ART OF DRAWING
Creative Hands Bookshop

Goldstein. FIGURE DRAWING: THE STRUCTURE, ANATOMY & EXPRESSIVE DESIGN OF HUMAN FORM. Creative Hands Bookshop

Gordon. HOW TO DRAW THE HUMAN HEAD
Creative Hands Bookshop

Graves. DRAWING PORTRAITS
Davis Publications

Graves. LIFE DRAWING IN CHARCOAL
Davis Publications

Grumbacher Series. ART OF PERSPECTIVE DRAWING. Stadia Sports Publication

Hale. ANATOMY LESSONS FROM THE GREAT MASTERS. Creative Hands Bookshop

Hamm. STILL LIFE DRAWING & PAINTING
Creative Hands Bookshop

Hill. FURTHER STEPS IN DRAWING & SKETCHING
Transatlantic

Hogarth. CREATIVE INK DRAWING
Davis Publications

Hogarth. CREATIVE PENCIL DRAWING
Davis Publications

Hogarth. DRAWING THE HUMAN HEAD
Creative Hands Bookshop

Horn. THE CRAYON
Davis Publication

Kampmann. CREATING WITH CRAYONS
Davis Publications

Kaupelis. LEARNING TO DRAW
Davis Publications

Kaupelis. LEARNING TO DRAW
Watson-Guptill

Kenin. THE ART OF DRAWING FROM THE DAWN OF HISTORY TO THE ERA OF THE IMPRESSIONISTS.
Hacker Art Books, Inc.

Kramer. HUMAN ANATOMY & FIGURE DRAWING
Van Nostrand Reinhold Co.

Laidman. ANIMALS, HOW TO DRAW THEM
Creative Hands Bookshop

Laidman. COMPLETE BOOK OF DRAWING & PAINTING
Creative Hands Bookshop

Laliberte. PASTEL, CHARCOAL & CHALK DRAWING
Davis Publications

Lohan. PEN & INK TECHNIQUES
Creative Hands Bookshop

Loomis. DRAWING: THE HEAD & HANDS
Davis Publications

Meyer. RENDERING IN PENCIL
Creative Hands Bookshop

Mugnaini. THE HIDDEN ELEMENTS OF DRAWING
Van Nostrand Reinhold Co.

Muybridge. ANIMALS IN MOTION
Davis Publications

Nicolaides. NATURAL WAY TO DRAW
Davis Publications

O'Connor. LANDSCAPE DRAWING & PAINTING. Creative Hands Bookshop

Oliver. ANATOMY & PERSPECTIVE FUNDAMENTALS OF FIGURE DRAWING
Davis Publications

Pitz. CHARCOAL DRAWING
Davis Publications

Pitz. HOW TO DRAW TREES
Davis Publications

Pitz. INK DRAWING TECHNIQUES
Davis Publications

Porter. ART OF SKETCHING
Creative Hands Bookshop

Probyn. COMPLETE DRAWING HANDBOOK
Creative Hands Bookshop

Purser. DRAWING HANDBOOK
Creative Hands Bookshop

Reed. THE FIGURE
Creative Hands Bookshop

Rotter. CREATIVE DRAWING
Creative Hands Bookshop

Runucci/Teeters. CREATING ESCHER-TYPE DRAWINGS. Creative Publishers

Saito. JAPANESE INK PAINTING
Davis Publications

Schmidt. HOW TO ACHIEVE MASTERY IN PAINTING & DRAWING. Exposition

Sheppard. ANATOMY--A COMPLETE GUIDE FOR ARTISTS. Creative Hands Bookshop

Simmons, et al. DRAWING: THE CREATIVE PROCESS. Creative Hands Bookshop

Simpson. DRAWING: SEEING & OBSERVATION
Davis Publications

Taubes. QUICKEST WAY TO DRAW WELL
Davis Publications

Walmsley. APPROACHES TO DRAWING
Van Nostrant Reinhold Co.

Wang. PENCIL SKETCHING (paper)
Creative Hands Bookshop

Wang. PENCIL SKETCHING
Van Nostrand Reinhold Co.

Watson. ART ANATOMY OF ANIMALS
Watson-Guptill

Watson. ART OF PENCIL DRAWING
Creative Hands Bookshop

Watson. HOW TO USE CREATIVE PERSPECTIVE
Davis Publications

Weiss. PENCIL, PEN & BRUSH
Davis Publications

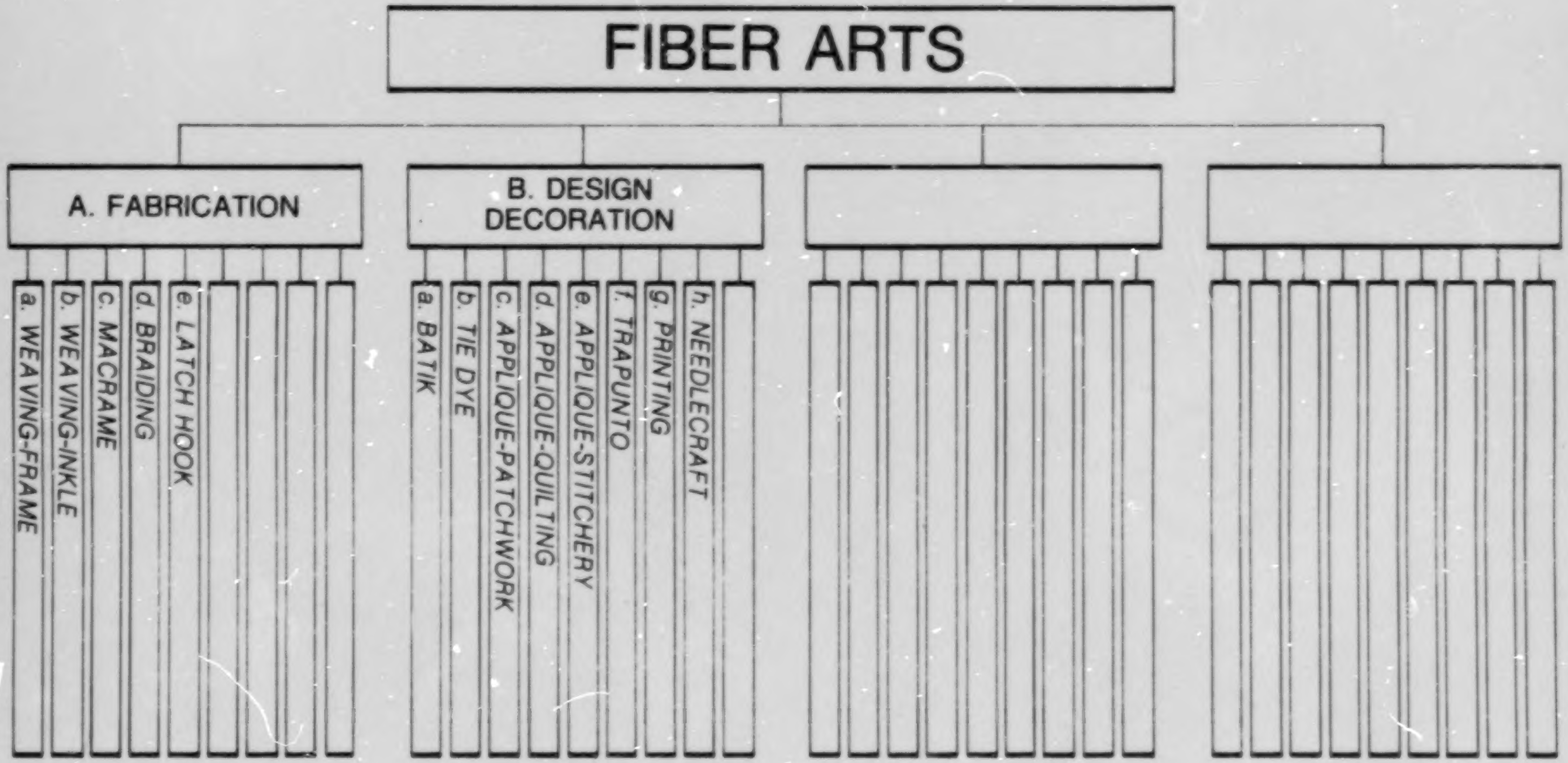
Welling. DRAWING WITH MARKERS
Creative Hands Bookshop

Welling. TECHNIQUE OF DRAWING BUILDINGS
Davis Publications

White. PERSPECTIVE
Creative Hands Bookshop

White. PERSPECTIVE: GUIDE FOR ARTISTS, ARCHITECTS & DESIGNERS. Davis Publications

FIBER ARTS



FIBER ARTS
A. FABRICATION
a. WEAVING-FRAME
b. WEAVING-INKLE
c. MACRAME
d. BRAIDING
e. LATCH HOOK
B. DESIGN DECORATION
a. BATIK
b. TIE DYE
c. APPLIQUE-PATCHWORK
d. APPLIQUE-QUILTING
e. APPLIQUE-STITCHERY
f. TRAPUNTO
g. PRINTING
h. NEEDLECRAFT

Resource Guide

FAR BEYOND THE FRINGE, Andes, Reinhold

CREATIVE DESIGN IN WALL HANGINGS, Blumenau, Crown

SPIN, DYE, AND WEAVE YOUR OWN WOOL, Duncan, Sterling

THE COMPLETE ENCYCLOPEDIA OF NEEDLECRAFTS

THE ENCYCLOPEDIA OF BASIC CRAFT TECHNIQUES, Karlen, Drake

BETTER HOMES & GARDENS RUGMAKING, (1978) #0-696-004658

TEXTILE SCREEN PRINTING, Kosloff, The Signs of the Time Publishers

CONTEMPORARY BATIK & TIE DYE, Meilach, Crown

THE OFF LOOM WEAVING BOOK, Hull & Neumann, Scribners

QUILTING, PATCHWORK, APPLIQUE, & TRAPUNTO, Newman, Crown

FABRICATION

Weaving-Frame *a*	*Weaving-Inkle* *b*	*Macrame* *c*	*Braiding* *d*	*Latch Hook* *e*	*f*	*g*
Introduction 1.	Introduction	Introduction	Designing Process	Designing Process		
Materials & Equipment 2.	Materials & Equipment	Materials & Equipment	Work Process	Work Process		
Design 3.	Design	Design				
Warping 4.	Warping	Work Process				
Work Process 5.	Work Process					
Finishing Process 6.	Finishing Process					
7.						
8.						
h	1.	2.	3.	4.	5.	6.
i	1.	2.	3.	4.	5.	6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL FIBER ARTS
COMPETENCY FABRICATION Ⓐ
COMPETENCY COMPONENT WEAVING-FRAME ⓐ
INSTRUCTIONAL OBJECTIVE INTRODUCTION ①

The student will be able to identify and differentiate between the two types of weaving: frame and inkle.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 159-164, Karlen, THE ENCYCLOPEDIA OF BASIC CRAFT TECHNIQUES.

ALTERNATIVES

Read and study Weaving Glossary Handouts (developed by the instructor).
Refer to pages 159-169, Karlen.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL FIBER ARTS
COMPETENCY FABRICATION Ⓐ
COMPETENCY COMPONENT WEAVING-FRAME ⓐ
INSTRUCTIONAL OBJECTIVE MATERIALS & EQUIPMENT ②

The student will be able to identify weaving equipment, materials, and functions.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to SFS - 7461 -"Understanding the Crafts," available from I.M.C.
Refer to pages 13, 36, 98, 112, 176, 180, Nauman.
Refer to pages 44-62, Blumenau.

ALTERNATIVES

Read pages 13, 36, 98, 112, 176, 180, Nauman.
View SFS - 7461 -"Understanding the Crafts,"available from I.M.C.

EVALUATION

The instructor will determine if the student, given a variety of weaving tools and materials, can identify the items.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	FIBER ARTS	A
COMPETENCY	FABRICATION	a
COMPETENCY COMPONENT	WEAVING-FRAME	3
INSTRUCTIONAL OBJECTIVE	DESIGN	

INSTRUCTIONAL OBJECTIVE

The student will be able to create a simple three-color weaving design after being made aware of the many design possibilities for a frame weaving.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 50, 62-63, 166, Nauman.

ALTERNATIVES

View filmstrip SFS - 746.1, "The Creative Weaver," available from I.M.C.

EVALUATION

The instructor will evaluate/critique the student's presented three-color design.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	FIBER ARTS	A
COMPETENCY	FABRICATION	a
COMPETENCY COMPONENT	WEAVING-FRAME	4
INSTRUCTIONAL OBJECTIVE	WARPING	

INSTRUCTIONAL OBJECTIVE

The student will be able to warp or thread a frame loom after being given the necessary instructions, warping materials, and equipment.

INSTRUCTIONAL ACTIVITIES

Observe warping demonstration by the instructor.

Refer to pages 97-98, Nauman.

ALTERNATIVES

Read pages 164, 169-170, 179, Karlen.

Read pages 51, 105, 114-115, 118-121, Blumenau.

EVALUATION

The instructor will evaluate/critique the student's presented warped loom.

CBE INSTRUCTIONAL KEY

MAJOR SKILL FIBER ARTS

COMPETENCY FABRICATION A

COMPETENCY COMPONENT WEAVING-FRAME a

INSTRUCTIONAL OBJECTIVE WORK PROCESS 5

The student will be able to develop a quality weaving on a frame loom after being given the needed materials, equipment, and design.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 39-56, 99-105, Nauman.
Refer to pages 44, 49, 56, 62, 120-121, 123, Blumenau.

ALTERNATIVES

Review L - 746.41, "Box Loom," Hester & Associates, available from I.M.C.

EVALUATION

The instructor will critique the student's weaving for quality approval.

CBE INSTRUCTIONAL KEY

MAJOR SKILL FIBER ARTS

COMPETENCY FABRICATION A

COMPETENCY COMPONENT WEAVING-FRAME a

INSTRUCTIONAL OBJECTIVE FINISHING 6

The student will be able to add a "professional touch" by securely and aesthetically finishing off the woven fabric on a completed weaving.

INSTRUCTIONAL ACTIVITIES

Refer to A b 6.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	FIBER ARTS	A
COMPETENCY	FABRICATION	
COMPETENCY COMPONENT	WEAVING-INKLE	b
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to identify and differentiate between the two types of weaving: frame and inkle.

INSTRUCTIONAL ACTIVITIES

Refer to A a 1.

ALTERNATIVES

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL	FIBER ARTS	A
COMPETENCY	FABRICATION	
COMPETENCY COMPONENT	WEAVING-INKLE	b
INSTRUCTIONAL OBJECTIVE	MATERIALS & EQUIPMENT	2

The student will be able to identify weaving equipment, materials, and functions.

INSTRUCTIONAL ACTIVITIES

Refer to A a 2.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL FIBER ARTS

COMPETENCY FABRICATION (A)

COMPETENCY COMPONENT WEAVING-INKLE (b)

INSTRUCTIONAL OBJECTIVE DESIGN (3)

The student will be able to design a colorful woven belt to be developed on the inkle loom.

INSTRUCTIONAL ACTIVITIES

View L 746 -"Early American Textiles," available from I.M.C.
Design a belt out of paper to simulate in the weaving.

ALTERNATIVES

EVALUATION

The instructor will evaluate/critique the student's submitted design.

CBE INSTRUCTIONAL KEY

MAJOR SKILL FIBER ARTS

COMPETENCY FABRICATION (A)

COMPETENCY COMPONENT WEAVING-INKLE (b)

INSTRUCTIONAL OBJECTIVE WARPING (4)

The student will warp the inkle loom for creating a belt after being given materials, a loom, and a design plan.

INSTRUCTIONAL ACTIVITIES

Observe an inkle warping demonstration by the instructor.
Refer to pages 111-119, Nauman.

ALTERNATIVES

EVALUATION

The instructor will evaluate/critique the student's warped inkle loom to determine if the warping is secure and accurate.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	FIBER ARTS	
COMPETENCY	FABRICATION	A
COMPETENCY COMPONENT	WEAVING-INKLE	b
INSTRUCTIONAL OBJECTIVE	WORK PROCESS	5

The student will be able to weft or fill the warp fibers in a firm and decorative manner.

INSTRUCTIONAL ACTIVITIES

Observe a wefting demonstration by the instructor.
Refer to pages 117-121, 125-128, 130, Nauman.

ALTERNATIVES

EVALUATION

The instructor will evaluate/critique the student's product to judge if the weaving is firmly constructed and decoratively pleasing.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	FIBER ARTS	
COMPETENCY	FABRICATION	A
COMPETENCY COMPONENT	WEAVING-INKLE	b
INSTRUCTIONAL OBJECTIVE	FINISHING PROCESS	6

The student will add a "professional touch" by securely and aesthetically finishing off the woven fabric on a completed weaving.

INSTRUCTIONAL ACTIVITIES

Locate examples of finished weaves and discuss other finishing possibilities.
Refer to pages 126-127, 146-147, Blumenau.

ALTERNATIVES

View pages 156-159, Nauman.

EVALUATION

The instructor will evaluate/critique the student's finished work.

CBE INSTRUCTIONAL KEY

MAJOR SKILL FIBER ARTS
COMPETENCY FABRICATION ⓐ
COMPETENCY COMPONENT MACRAME ⓒ
INSTRUCTIONAL OBJECTIVE INTRODUCTION ①

The student will be able to identify and demonstrate the basic macrame process.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 174, 178, 183-188, Karlen.
View SFS 746.4 - "Macrame," available from I.M.C.

ALTERNATIVES

Read and review related diagrams and photographs.
Refer to pages 186-188, Karlen.

EVALUATION

* * *

CBE INSTRUCTIONAL KEY

MAJOR SKILL FIBER ARTS
COMPETENCY FABRICATION ⓐ
COMPETENCY COMPONENT MACRAME ⓒ
INSTRUCTIONAL OBJECTIVE MATERIALS & EQUIPMENT ②

The student will be able to identify the tools and equipment used in macrame.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 183-188, Karlen.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	FIBER ARTS	
COMPETENCY	FABRICATION	A
COMPETENCY COMPONENT	MACRAME	c
INSTRUCTIONAL OBJECTIVE	DESIGN	3

INSTRUCTIONAL OBJECTIVE

The student will be able to create a design which can be executed in the basic knots of macrame.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 181-188, Karlen.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	FIBER ARTS	
COMPETENCY	FABRICATION	A
COMPETENCY COMPONENT	MACRAME	c
INSTRUCTIONAL OBJECTIVE	WORK PROCESS	4

INSTRUCTIONAL OBJECTIVE

The student will be able to develop a project consisting of two knots and a variation of each after being given a good sculptural design, knotting plan, and the necessary work materials.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 153-157, 160-163, Andes.
Design a project using prescribed technique.

ALTERNATIVES

EVALUATION

The instructor will evaluate/critique the student's finished macrame.

CBE INSTRUCTIONAL KEY

MAJOR SKILL FIBER ARTS

COMPETENCY FABRICATION Ⓐ

COMPETENCY COMPONENT BRAIDING ⓓ

INSTRUCTIONAL OBJECTIVE DESIGNING PROCESS ①

The student will be able to create a functional design using braids after recognizing the creative possibilities in braiding.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 4-21, BETTER HOMES AND GARDEN BOOK.

Create at least 4 preliminary idea sketches. After comparing these, decide on color scheme and purpose for this creative work; select the design to be developed.

The student will create idea sketches, select a color scheme, and complete a design idea.

ALTERNATIVES

EVALUATION

The instructor will evaluate/critique the student's submitted design.

CBE INSTRUCTIONAL KEY

MAJOR SKILL FIBER ARTS

COMPETENCY FABRICATION Ⓐ

COMPETENCY COMPONENT BRAIDING ⓓ

INSTRUCTIONAL OBJECTIVE WORK PROCESS ②

The student will be able to select a braiding technique which will best adapt to the design layout after being given the design idea and working materials.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 67, 7, 8, 189-193, BETTER HOMES & GARDENS RUGMAKING.

ALTERNATIVES

Make a chart - Functionals Made of Braidings.

EVALUATION

The instructor will evaluate/critique the student's finished braided piece to determine if the work is pleasing in design and functional as prescribed by the instructor.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	FIBER ARTS	A
COMPETENCY	FABRICATION	e
COMPETENCY COMPONENT	LATCH HOOK	1
INSTRUCTIONAL OBJECTIVE	DESIGNING PROCESS	

The student will be able to plan a composition for latch hooking after being given a general understanding of latch hook process.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 44, BETTER HOMES & GARDENS RUGMAKING.
View examples of latch hook techniques.

ALTERNATIVES

Review F 267 -"Design", available from I.M.C.

EVALUATION

The instructor will evaluate/critique the student's submitted design.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	FIBER ARTS	A
COMPETENCY	FABRICATION	e
COMPETENCY COMPONENT	LATCH HOOK	2
INSTRUCTIONAL OBJECTIVE	WORK PROCESS	

The student will develop a seat cover, pillow, or wall hanging using the latch hook method of fabrication after being given the necessary materials, tools, and design composition.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 44, BETTER HOMES & GARDENS RUGMAKING, 1978.
The student will transfer the design to the latch hook screen.

ALTERNATIVES

EVALUATION

The instructor will evaluate/critique the student's finished braided piece.

DESIGN - DECORATION

Batik a	*Tie Dye* b	*Applique-Patchwork* c	*Applique-Quilting* d	*Applique-Stitchery* e	*Trapunto* f	*Printing* g
Introduction 1	Introduction	Introduction	Introduction	Introduction	Design	Introduction
Design 2	Basic Techniques	Materials	Materials	Materials	Work Process	Materials & Equipment
Traditional Work Process 3	Design	Design	Design	Design		Design
Contemporary Work Process 4	Work Process	Work Process	Work Process	Work Process		Work Process
Presentation 5	Presentation					
6						
7						
8						

Needlecraft h	Introduction 1.	Design 2.	Work Process 3.	4.	5.	6.
i	1.	2.	3.	4.	5.	6.

EARLY USES OF DYE

Dyes are a kind of magic, a delight to the eye and a joy to use. Even a brief inquiry into the early discoveries and uses of these coloring agents conveys a sense of mystery and glamour. Primitive people in many different parts of the world discovered that certain root, leaf or bark material could be treated to produce color in a fluid form. Its application was both religious and functional-the embellishment of body, clothing and utensils.

Ancient Chinese writings, 2,500 B.C., mention the use of dyes on cloth. The Peruvians, during a time corresponding to the first centuries of the Christian era, worked with well over a hundred distinct hues in their textiles. The superb mastery of dyeing skills which developed in India was praised throughout the Roman world; excavated cloth fragments indicate a tradition going back some 5,000 years.

In Greek antiquity, myths often allude to dye colorings. Of intriguing interest is one of the few truly fast dyes in use at this time: purpura, extracted from gland secretions of mollusks along the Greek coastline. It was known to the Phoenicians and has been traced back to Minoan Crete. The term "purple" was applied to the range of red to blue violets made from these shellfish secretions, a colorless liquid which oxidized when exposed to air. Hills of crushed shells today identify the remains of extensive dye works. The color was difficult to process and was used only to dye the finest garments, robes and cloaks worn throughout the Mediterranean world as a distinctive mark of luxury.

Purple has since become a symbol of aristocratic pomp and celebrity, the color of royalty. Strangely enough, knowledge of this color, known as Tyrian purple, became lost during the Dark Ages. It was rediscovered by a French scholar in the middle of the nineteenth century, about the same time chemically made dyes were first introduced in England.

Numerous plants, certain insects and shellfish, as well as some minerals, have been found to be sources of colorants. Knowledge of the preparation and usage of natural dyes evolved slowly over centuries of trial and error experimentation. The formulas and recipes were often carefully protected secrets, subject to cloak and dagger intrigues and trade conflicts among rival countries. In India, where resist dyeing probably originated, the complex technology involved in the formulation of dyes and mordants was mastered to an unparalleled degree of perfection. Indian textiles were known and prized by Europeans since the sixteenth century.

In the resist-dye techniques, the dyeing of the cloth cannot be thought of as the application of pigment to surface; there must be a chemical reaction between the coloring agent and the fiber so that the color becomes a permanent, integral part of the fabric. In order to achieve this affinity between dye and cloth, and also to insure fastness and color control, the use of mordant became necessary.

Mordants are chemical solutions which can be used before, during or after the dye bath, thus preparing the fiber to receive the color and also to control the actual hue obtained. The same dye used with different mordants will produce different colors. Some commonly used mordant substances are organic acids (acetic, tartar, tannic), inorganic acids (sulphuric), and salts (alum, tartar emetic, Glaubers salt). If a certain color is to be duplicated, the preparation of the dye solution as well as the mordant must be exactly the same.

Some of the oldest and most widely known of the natural dyes are:
Indigo - probably first used in India but known throughout East Asia before recorded history. This dye produces the familiar deep blue color so prevalent on Javanese batiks.
Madder - also originated in India; deep, rich reds are produced from powder formed by grinding the roots of the madder plant.
Cochineal - a range of brilliant reds; the grains are prepared from a dried insect, cocus cacti. This dye was first known in South America and Mexico.

HISTORY AND TRADITION IN BATIK

Where does batik come from? There is no certainty, but several theories speculate on the origins of this intriguing craft. The word "batik" is Indonesian in origin, but the concept itself was probably first devised either by the Egyptians or, according to other scholars, on the Indian archipelago. It is known that liquid or paste starch resists preceded the use of wax.

In the fourth century B.C., the Greeks invaded India and returned with many textiles. This indicated an already well-established tradition in weaving, as well as cloth painting and dyeing. The images were geometric or highly stylized arrangements of flowers, fruits, birds and animals; the craftsmanship was of the highest quality. With increasing migration of people and expanding trade routes, knowledge of wax resist dyeing spread throughout Asia.

About 300 or 400 A.D. Indian traders and merchants introduced the technique to the Javanese peoples of Indonesia, who developed it in their own unique manner to the very high degree of excellence so admired today. Since the textile arts were of great importance to these people, the batiks of Indonesia give us an unusually complete and unbroken tradition that can be traced for centuries.

The volcanic island of Java, where the batik art was perfected, was invaded by Hindu tribes from India who remained and were powerful rulers for 1300 years. During the Medieval period, Arabs came, also by way of India, introducing the Moslem religion. The sultans of these empires were supreme rulers with elaborate palaces and numerous court attendants; they lived storybook lives of richness and splendor. The usual preference for finery throughout Asia is for silk, but the Javanese, because of their ancient batik tradition, favored cotton. Cotton was easy to grow and in a tropical climate, a comfortable fabric to wear. Batik decoration was used only on garments, rather than ceremonial cloths or decorative hangings. At one time a sultan decreed that batik-making was a "royal art" to be practiced only by the women of the court. This ruling, of course, could not be enforced for long; the craft was too deeply ingrained among the people, but it serves as evidence of the value and high regard given these garments.

For centuries batik was practiced by the native villagers with a precision and concern for detail that we marvel at today. Time was of no importance; they employed infinite patience, working and reworking motifs handed down from one generation to another. A Dutch anthropologist, traveling through Java thirty years ago, gives an account of some of these native village practices:

"...I enjoy a visit to a village. There the meek woman sits quietly on a self-woven mat on the ground before the bamboo frame over which the white cotton is hanging loosely. On her back, tied in a 'slendang', a baby lies asleep; other children are crawling or running about the house; chickens everywhere-this is a humble house.

At her left is the earthenware little stove, the anglo, on which the charcoals melt some beeswax in a small iron vessel. She dips the tjanting, her only instrument into the liquid wax, blows then onto its thin outlet .... and finally starts to make her design on the thin cotton. No pattern, nc sketches on the cotton-her heart and imagination figure design the batik."*

The women were responsible for the designs and the waxing; the men, for the dyeing and finishing. The ingrained superstitions of many centuries played their part in the ritual of batik work. These skills were thought of as benevolent gifts from the spirits of ancestors. Good work was done only on a "good" day with tools that were blessed. Offerings of incense, rice and flowers were prepared to win the favor of the spirits. While the waxing demanded great skill, the dyeing procedures were extremely complicated and time consuming; a slight error in mixing could prove ruinous. If the color was faulty, the evil spirits were surely at work.

All of the traditional patterns had whimsical names -"a carefree life" or "moonshine charm"-which assist in identification. Certain patterns were reserved exclusively for the family of the sultan and his highest ranking officers. These were forbidden for use on other garments. The workmanship and dye coloration had to be perfect; this meant no sign of wax crackle, for any break in the wax meant faulty handling. Batiks with such "defects" had to be destroyed so that the evil spirits would not molest the ruler.

Some aspects of batik-making changed when the "tjap", or copper hand stamp, came into use in Java about 100 years ago. It was known in other areas for centuries. After the stamp is dipped into a bed of molten wax, the design motif is imprinted onto the cloth. The principle is that of block printing, with the hot wax taking the place of the ink. The stamp was made by inserting the edges of thin strips of copper into a wood base, conforming to a preplanned design. A second stamp was made of the reverse of each motif for printing on the back of the cloth.

This device has obviously made it possible for a batik to be completed in far less time than the tjanting method requires. The stamp, which so greatly speeded up the process, marked the beginning of the movement to change batik-making from a folk craft or "cottage industry" kind of activity to the small factory type of production that is prevalent today. There are several thousand of these factories in Java today. With some exceptions, aniline dyes have almost completely supplanted natural colorants. The last generation has seen many changes in the social structure which have added to the breaking down of the hand-craft traditions that existed, unchanged, for so many centuries.

To the Western eye, the design character of Javanese batiks seem to be bound to a precise scheme of geometric repetition. Although some designs seem more rhythmic than others, there is a lack of dramatic interplay of the motifs. In the culture of these peoples, tradition was very strong-in fact so strong that any deviation from ritual was a moral offense. This attitude was bound to have its effect on the designs of the textiles. The artist as a unique personality was simply of no concern, especially as batik was a folk art, practiced among the villages. There was never a thought of changing intentionally the basic scheme of a design as it was passed from one generation to the next in a particular locality. These batiks should be viewed today on the basis of strong cultural traditions.

---

*Adam, Tassilo, THE ART OF BATIK IN JAVA, Knickerbocker Weekly, August 28, 1944.

SUMMARY OF TRADITIONAL JAVANESE BATIK METHOD

1. Preparation of the cloth
    - washed in hot water
    - soaked in solution of castor oil or coconut oil
    - oil boiled away
    - cloth dried in sun
    - placed in starch solution
    - again dried in sun
    - cloth pounded and beaten with wooden hammer

2. Application of the wax
    - design drawn on the cloth
    - tjanting tool-used to apply wax to outlines and linear motifs
    - penembok-tool with a flat, wide spout, used for filling in larger sections
    - tjap-a hand stamp, allowing the motif to be printed on the cloth (wax always applied to both sides of the cloth)

3. Dyeing the cloth
    - cloth placed in indigo vat until the correct shade of blue is obtained (several days)
    - fabric rinsed and dried
    - wax scratched away from sections of the cloth which are to be dyed the next color (e.g. brown)
    - additional wax applied to the sections which are to remain the indigo blue shade
    - cloth dyed in the brown dye bath
    - cloth rinsed and dried (some sections of the cloth will be blue, others brown; where the brown covers the unwaxed areas of blue, the resultant color is black)

4. Removing the wax
    - fabric boiled in water to remove wax

CBE INSTRUCTIONAL KEY

MAJOR SKILL	FIBER ARTS	
COMPETENCY	DESIGN-DECORATION	Ⓑ
COMPETENCY COMPONENT	BATIK	ⓐ
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	①

The student will be able to identify and discuss the differences between batik and tie dying.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 1-2, 11-18, 113, Belfer.

ALTERNATIVES

EVALUATION

The instructor will determine, through oral and written quizzes, if the student is able to use the terms correctly and effectively, and to recall basic information in each segment.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	FIBER ARTS	
COMPETENCY	DESIGN-DECORATION	Ⓑ
COMPETENCY COMPONENT	BATIK	ⓐ
INSTRUCTIONAL OBJECTIVE	DESIGN	②

The student will be able to design a two-color and blends print after being given an awareness of batik as a colorful intriguing art expression.

INSTRUCTIONAL ACTIVITIES

View L - 761 -"Print Processes I Gadget Prints," available from I.M.C.
Refer to pages 4, 14, 31, 43-44, 57, Belfer.

ALTERNATIVES

EVALUATION

GLOSSARY

Acid dyes - A group or class of dyes especially formulated for use on protein fibers, silk and wool.

Crackle - In batik, the fine, web-like network of lines over the surface of the cloth, caused by cracks made in the wax prior to dyeing.

Direct dyes - A group or class of dyes especially appropriate for use on cellulostic fibers, cotton, linen, and viscose rayon.

Discharge dyeing - Removing color from cloth using a bleach solution.

Dye bath - The proportionate mixture of dyestuff, water, and required additives necessary to achieve coloration on the cloth.

Ikat - A resist dye technique in which certain predetermined sections of the warp yarn are tightly bound as a protection from the dye. This is done prior to weaving.

Mordants - Chemical agents used to increase or promote dye absorption and fastness, required by most natural dyes.

Oven-dyeing - Applying new dye coloration on cloth initially dyed in a different color.

Plang - A Malaysian term referring to different type of tie dye techniques.

Resist - A substance (e.g. wax) or a method (e.g. tritik) which can be applied to protect predetermined portions of the cloth from dye penetration.

Solvent - A commercially prepared solution used to dissolve wax, or for various related cleaning purposes.

Templates - Pre-cut shapes, formed of solid, non porous material which can be used as resists when applied to the cloth with clamping methods.

Tjanting - A tool for applying wax to cloth, consisting of a reservoir to hold the hot wax, a spout through which the wax flows onto the fabric, and a handle.

Tjap - An Indonesian stamping tool used to apply intricate patterns of wax onto the cloth.

Tritik - A resist textile technique requiring the use of different stitches sewn into the cloth, which are gathered and fastened off to form a protection from the dye.

Wax formula - The proportionate combination of paraffin and beeswax (or soft industrial wax) used as a hot resist in the batik process.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	FIBER ARTS	B
COMPETENCY	DESIGN-DECORATION	a
COMPETENCY COMPONENT	BATIK	3
INSTRUCTIONAL OBJECTIVE	TRADITIONAL WORK PROCESS	

The student will be able to develop a traditional method, framed batik.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 18, 3, 4, 7, 9, 10, 14-17, 19, 20, 23, 42-43, 45-47, 48-54, Belfer.

ALTERNATIVES

EVALUATION

The instructor will determine if the student's completed work satisfactorily expresses tradition and art style.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	FIBER ARTS	B
COMPETENCY	DESIGN-DECORATION	a
COMPETENCY COMPONENT	BATIK	4
INSTRUCTIONAL OBJECTIVE	CONTEMPORARY WORK PROCESS	

The student will be able to produce a sampler after being given a good design and a clear concept of three contemporary methods of batik.

INSTRUCTIONAL ACTIVITIES

Attend demonstration on the three contemporary batik methods by the instructor.

Refer to pages 33-34, Belfer.

ALTERNATIVES

Research and select pictures of batik works that reflect contemporary design and/or method.

EVALUATION

MOUNTING AND FINISHING

When the wax is removed and the color set, the batik can be finished or mounted in a number of different ways. For wall hangings, the top and bottom of the piece can be stitched to form an opening through which a dowel rod can be inserted. To do this:

1. Be certain the raw edges are cut on a straight thread; correct, if necessary.
2. Stitch the raw edge down 1/4-1/2 inch, toward the back, top and bottom.
3. Pin the stitched edge down about 1 inch, measure evenly, stitch in place, leaving the ends open.
4. Insert 3/8 or 1/2 inch dowel rods through the top and bottom openings.
5. Attach small screw eyes through the ends of the top dowel rod for mounting.

For smaller pieces, it is sometimes preferable to mount them on stretcher frames, in a manner similar to mounting a canvas. If the batik is to be used on a wall, stretch and tack a lining cloth to the frame first, then stretch and tack the batik cloth over the protective lining.

If the frame is to be fitted over a light source, the lining is unnecessary. However, to protect the batik cloth from the rough corner edges of the stretcher frame, carefully cover the corners with masking tape, prior to tacking the batik.

Large pieces, designed for permanent installation in buildings, must be treated individually. Usually, some outer protection will be required and should be considered when the installation is planned. Glass or Plexiglass is often used. Sometimes it is necessary to attach or pin the batik cloth between two sheets of Plexiglass if fluorescent lighting is used from behind.

In regard to lighting, there is no doubt that it sometimes greatly enhances the color quality. However, the amount of light is important: too much light seems to weaken the color intensity. Careful planning is important in this type of installation. It is not recommended that a batik, or any dyed cloth, be permanently installed in a window.

CBE INSTRUCTIONAL KEY

MAJOR SKILL FIBER ARTS

COMPETENCY DESIGN-DECORATION B

COMPETENCY COMPONENT BATIK a

INSTRUCTIONAL OBJECTIVE PRESENTATION 5

The student will be able to select a technique of mounting or finishing that will secure and complement the work after being given a completed hanging or other work in batik and/or tie dye.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to page 68, Belfer.

ALTERNATIVES

Review DESIGNING IN BATIK AND TIE DYE, pages 64, 70-71.

EVALUATION

The instructor will determine if the student's batik presentation is successfully completed.

* * *

CBE INSTRUCTIONAL KEY

MAJOR SKILL FIBER ARTS

COMPETENCY DESIGN-DECORATION B

COMPETENCY COMPONENT TIE DYE b

INSTRUCTIONAL OBJECTIVE INTRODUCTION 1

The student will be able to identify and discuss the differences between batik and tie dyeing.

INSTRUCTIONAL ACTIVITIES

Refer to B a 1.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL FIBER ARTS
COMPETENCY DESIGN-DECORATION
COMPETENCY COMPONENT TIE DYE
BASIC TECHNIQUES
B b 2

INSTRUCTIONAL OBJECTIVE

The student will be able to identify and associate technique with effects and work process after being given an awareness of tie dye variations through visuals.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 181, 182, 184, 185, 188, 194, 199, 200, 201, 204, 209, Meilack.
Instructor will provide each student with a handout on each technique.

ALTERNATIVES

Student may create a set of technique flash cards to be used as an aid.

EVALUATION

The instructor will quiz the student (by flash card testing and other testing techniques) to check acquired understanding.

CBE INSTRUCTIONAL KEY

MAJOR SKILL FIBER ARTS
COMPETENCY DESIGN-DECORATION
COMPETENCY COMPONENT TIE DYE
DESIGN
B b 3

INSTRUCTIONAL OBJECTIVE

The student will be able to pre-sketch the design to be tie dyed with accuracy after reviewing the basic techniques of tie dye.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 91, 93-112, Meilack.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	FIBER ARTS	
COMPETENCY	DESIGN-DECORATION	B
COMPETENCY COMPONENT	TIE DYE	b
INSTRUCTIONAL OBJECTIVE	WORK PROCESS	4

INSTRUCTIONAL OBJECTIVE

The student will be able to design and execute three different techniques of tie dye.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 91, 93-112, Meilack.

ALTERNATIVES

EVALUATION

The instructor will evaluate three techniques of tie dye completed by the student.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	FIBER ARTS	
COMPETENCY	DESIGN-DECORATION	B
COMPETENCY COMPONENT	TIE DYE	b
INSTRUCTIONAL OBJECTIVE	PRESENTATION	5

INSTRUCTIONAL OBJECTIVE

The student will be able to select a technique of mounting or finishing that will secure and complement the work after being given a completed hanging or other work in tie dye.

INSTRUCTIONAL ACTIVITIES

Refer to B a 5.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	FIBER ARTS	B
COMPETENCY	DESIGN-DECORATION	c
COMPETENCY COMPONENT	APPLIQUE-PATCHWORK	1
	INTRODUCTION	

INSTRUCTIONAL OBJECTIVE

The student will be able to identify some process styles and relate these historical origins through a study of the characteristics of patchwork, quilting, and applique.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 1-39, 168-172, Newman.

ALTERNATIVES

EVALUATION

The instructor will test the student by oral and/or written quiz.

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL	FIBER ARTS	B
COMPETENCY	DESIGN-DECORATION	c
COMPETENCY COMPONENT	APPLIQUE-PATCHWORK	2
	MATERIALS	

INSTRUCTIONAL OBJECTIVE

The student will be able to identify and select materials best suited for developing patchwork, quilted, and applique works.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 56-57, 63-64, 116, 130, Newman.
Develop a materials outline and chart that may serve as a guide during the production period.

ALTERNATIVES

EVALUATION

The instructor will conduct a hands-on quiz requiring 98% competency. If not attained, the student must repeat all preparations until successful.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	FIBER ARTS	
COMPETENCY	DESIGN-DECORATION	B
COMPETENCY COMPONENT	APPLIQUE-PATCHWORK	c
INSTRUCTIONAL OBJECTIVE	DESIGN	3

The student will be able to develop a motif that may be applied singly or as a pattern for any of the selected designing techniques (patchwork, quilting, applique).

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 40-55, 158-159, Newman.
Review with instructor - S 745.59 "Collage Art," available from I.M.C.
SFS 701.1 "Patterns and Shapes," available from I.M.C.

ALTERNATIVES

View FS 700 "Advancing with Collage," available from I.M.C. and pages 104-108, Newman.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	FIBER ARTS	
COMPETENCY	DESIGN-DECORATION	B
COMPETENCY COMPONENT	APPLIQUE-PATCHWORK	c
INSTRUCTIONAL OBJECTIVE	WORK PROCESS	4

The student will be able to produce a well planned patchwork applique after being given adequate materials and a working design.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 130, 132-144, 152-155, 161-171, Newman.

ALTERNATIVES

EVALUATION

The instructor will determine if the student has satisfactorily completed the project.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	FIBER ARTS	
COMPETENCY	DESIGN-DECORATION	B
COMPETENCY COMPONENT	APPLIQUE-QUILTING	d
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to identify some process styles and relate these historical origins through a study of the characteristics of applique/quilts.

INSTRUCTIONAL ACTIVITIES

Refer to B c 1.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	FIBER ARTS	
COMPETENCY	DESIGN-DECORATION	B
COMPETENCY COMPONENT	APPLIQUE-QUILTING	d
INSTRUCTIONAL OBJECTIVE	MATERIALS	2

The student will be able to identify and select materials best suited for developing quilted and applique works.

INSTRUCTIONAL ACTIVITIES

Refer to B c 2.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	FIBER ARTS	B
COMPETENCY	DESIGN-DECORATION	d
COMPETENCY COMPONENT	APPLIQUE-QUILTING	3
INSTRUCTIONAL OBJECTIVE	DESIGN	

The student will be able to develop a motif that may be applied singly, or as a pattern for the applique quilt.

INSTRUCTIONAL ACTIVITIES

Refer to B c 3.

ALTERNATIVES

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL	FIBER ARTS	B
COMPETENCY	DESIGN-DECORATION	d
COMPETENCY COMPONENT	APPLIQUE-QUILTING	4
INSTRUCTIONAL OBJECTIVE	WORK PROCESS	

The student will be able to create and develop a project using a quilting technique.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 70-73, 178-189, 58, 46-53, 68-69, 143-144, 212-221, 231, Newman.

ALTERNATIVES

Read MCCALLS NEEDLEWORK TREASURY - A Learn and Make Book - Embroidery Quilts.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL FIBER ARTS B

COMPETENCY DESIGN-DECORATION e

COMPETENCY COMPONENT APPLIQUE-STITCHERY 1

INTRODUCTION

INSTRUCTIONAL OBJECTIVE

The student will be able to identify some process styles and relate these historical origins through a study of the characteristics of applique/stitchery.

INSTRUCTIONAL ACTIVITIES

Refer to B c 1.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL FIBER ARTS B

COMPETENCY DESIGN-DECORATION e

COMPETENCY COMPONENT APPLIQUE-STITCHERY 2

MATERIALS

INSTRUCTIONAL OBJECTIVE

The student will be able to identify and select materials best suited for developing applique/stitchery.

INSTRUCTIONAL ACTIVITIES

Refer to B c 2.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	FIBER ARTS	B
COMPETENCY	DESIGN-DECORATION	e
COMPETENCY COMPONENT	APPLIQUE-STITCHERY	3
INSTRUCTIONAL OBJECTIVE	DESIGN	

The student will be able to develop a motif that may be applied singly, or as a pattern for the applique/stitchery.

INSTRUCTIONAL ACTIVITIES

Refer to B c 3.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	FIBER ARTS	B
COMPETENCY	DESIGN-DECORATION	e
COMPETENCY COMPONENT	APPLIQUE-STITCHERY	4
INSTRUCTIONAL OBJECTIVE	WORK PROCESS	

The student will develop a stitchery pocket-patch that will complement a garment after being given adequate materials and a good working design.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 151-157, 174-180, Nelson.

ALTERNATIVES

EVALUATION

The instructor will determine if the student has successfully completed the stitchery.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	FIBER ARTS	
COMPETENCY	DESIGN-DECORATION	B
COMPETENCY COMPONENT	TRAPUNTO	f
INSTRUCTIONAL OBJECTIVE	DESIGN	1

The student will be able to design a project that lends itself to a variety of trapunto techniques.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 198-199, Newman and pages 200-234, Nelson.

Develop several idea line sketches. Produce the selected one in color establishing relief planes or levels.

ALTERNATIVES

EVALUATION

* * *

CBE INSTRUCTIONAL KEY

MAJOR SKILL	FIBER ARTS	
COMPETENCY	DESIGN-DECORATION	B
COMPETENCY COMPONENT	TRAPUNTO	f
INSTRUCTIONAL OBJECTIVE	WORK PROCESS	2

The student will be able to create a personalized trapunto project.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 142-144, 200-234, Newman.

View with the instructor L 746.44,"Stitchery II Applique", Hester & Associates, available from I.M.C.

View 746.44,"Advanced Stitchery", available from I.M.C.

ALTERNATIVES

View L 746.4,"Stitchery: Cardboard & Screen", available from I.M.C.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	FIBER ARTS	
COMPETENCY	DESIGN-DECORATION	B
COMPETENCY COMPONENT	PRINTING	g
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to identify technique and develop a knowledge of the involved skills, materials, and work processes after being given a general overview of various fabric printing techniques.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 1-3, 4, 4-5, 5-6, 6-7, 7, Kosloff.

ALTERNATIVES

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL	FIBER ARTS	
COMPETENCY	DESIGN-DECORATION	B
COMPETENCY COMPONENT	PRINTING	g
INSTRUCTIONAL OBJECTIVE	MATERIALS & EQUIPMENT	2

The student will be able to recognize the silkscreen materials and equipment.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to PRINTMAKING A a 2, A a 3, B a 2, B a 3, B b 2, B b 3, B c 2, B c 3, B d 2, B d 3.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL FIBER ARTS
COMPETENCY DESIGN-DECORATION
COMPETENCY COMPONENT PRINTING
INSTRUCTIONAL OBJECTIVE DESIGN

B
g
3

The student will be able to develop several designs which could be executed in a fabric given a basic knowledge of the printing process.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
View SFS 760,"Art and Craft of Printmaking."
View L 761,"Print Processes II: Relief and Brayer Printing."

ALTERNATIVES

Follow process sheet developed by the instructor.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL FIBER ARTS
COMPETENCY DESIGN-DECORATION
COMPETENCY COMPONENT PRINTING
INSTRUCTIONAL OBJECTIVE WORK PROCESS

B
g
4

The student will be able to print the material using the correct silkscreen printing techniques.

INSTRUCTIONAL ACTIVITIES

Refer to PRINTMAKING A a 5, B a 5, B b 5, B d 5.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL FIBER ARTS
COMPETENCY DESIGN-DECORATION Ⓑ
COMPETENCY COMPONENT NEEDLECRAFT ⓗ
INSTRUCTIONAL OBJECTIVE INTRODUCTION ①

The student will be able to identify the various needlecraft techniques and design capabilities.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 49-83, 85-149, 222-271, 277-336, De Dillmont.

ALTERNATIVES

Review FS 700, "Creative Collage," available from I.M.C.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL FIBER ARTS
COMPETENCY DESIGN-DECORATION Ⓑ
COMPETENCY COMPONENT NEEDLECRAFT ⓗ
INSTRUCTIONAL OBJECTIVE DESIGN ②

The student will select a technique and design a project for this technique after being given a background knowledge of needlecraft techniques.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 49-336, De Dillmont.

ALTERNATIVES

View FS 700, "Creative Collage," available from I.M.C.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL FIBER ARTS
COMPETENCY DESIGN-DECORATION
COMPETENCY COMPONENT NEEDLECRAFT
INSTRUCTIONAL OBJECTIVE WORK PROCESS

B
h
3

The student will develop a project using one of the needlecraft techniques.

INSTRUCTIONAL ACTIVITIES

Attend demonstration by the instructor.
Refer to B h 1.

ALTERNATIVES

Refer to B h 1, instructional activity.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL
COMPETENCY
COMPETENCY COMPONENT
INSTRUCTIONAL OBJECTIVE

INSTRUCTIONAL ACTIVITIES

ALTERNATIVES

EVALUATION

FIBER ARTS

Alexander. FABRIC PRINTING & DYEING AT HOME. Creative Hands Bookshop Transatlantic

Alexander. WEAVING ON CARDBOARD SIMPLE LOOMS TO MAKE & USE. Davis

Allard. RUG MAKING TECHNIQUES & DESIGNS. Creative Hands Bookshop

Amir. ARABESQUE: DECORATIVE NEEDLEPOINT FROM THE HOLY LAND Van Nostrand Reinhold

Anders. APPLIQUE OLD AND NEW, INCLUDING PATCHWORK & EMBROIDERY Dover Publications

Appel. FIBERCRAFT SAMPLER Creative Hands Bookshop

Appel. ONE-STITCH STITCHERY Creative Hands Bookshop

Auld. MOLAS: WHAT THEY ARE, HOW TO MAKE THEM & IDEAS THEY SUGGEST FOR CREATIVE APPLIQUE. Van Nostrand Reinhold

Bannister & Ford. THE UNITED STATES PATCHWORK PATTERN BOOK. Dover Pub.

Barker. DECORATIVE BRAIDING & WEAVING. Creative Hands Bookshop

Barnes & Blake. ONE HUNDRED TWENTY NEEDLEPOINT DESIGN PROJECTS Crown Publishers

Bekthier. ART OF KNOTS Creative Hands Bookshop

Belfer. DESIGNING IN STITCHING & APPLIQUE. Creative Hands Bookshop

Belfer. WEAVING: DESIGN & EXPRESSION Davis Publications

Bierregoard. TECHNIQUE OF GUATEMALAN WEAVING. Van Nostrand Reinhold

Black. NEW KEY TO WEAVING Davis Publications

Blumenau. CREATIVE DESIGN IN WALL HANGINGS Crown Publishers

Borrsuch. ONE THOUSAND ONE DESIGNS FOR NEEDLEPOINT. Creative Hands Bookshop

Bowen. WOOL AWAY Van Nostrand Reinhold

Bowler. FORTY-FOUR STRING & NAIL PROJECTS Creative Hands Bookshop

Burleson. TECHNIQUES OF MACRAME Creative Hands Bookshop

Castino. SPINNING & DYEING THE NATURAL WAY Davis Publications

Chamberlain & Crockett. BEYOND WEAVING Davis Publications

Crockett. CARD WEAVING Davis Publications

Crockett. COMPLETE SPINNING BOOK Creative Hands Bookshop

deDenne & Johnson. DECORATING WITH STITCHES Creative Hands Bookshop

Dendel. BASIC BOOK OF TWINING Creative Hands Bookshop

Dockstader. WEAVING ARTS OF THE NORTH AMERICAN INDIAN. Creative Hands Bookshop

Dripas. MACRAME, WEAVING & TAPESTRY Davis Publications

Duncan. SPIN, DYE & WEAVE YOUR OWN WOOL Davis Publications

Dyer. DYES FROM NATURAL SOURCES Creative Hands Bookshop. Branford

Elyes. A NEW LOOK AT CROCHET Crown Publishers

Enthoven. THE STITCHES OF CREATIVE EMBROIDERY. Van Nostrand Reinhold

Fannin. ART & TECHNIQUES OF HAND-SPINNING. Van Nostrand Reinhold

Farnsworth. TECHNIQUES & DESIGNS IN PIN & THREAD CRAFT
Creative Hands Bookshop

Fraser. MODERN STITCHERY
Creative Hands Bookshop

Fraser. MODERN STITCHERY
Crown Publishers

Fry & Wilson. KNOTS & ROPEWORK
Creative Hands Bookshop

Gibly. FREE WEAVING
Creative Hands Bookshop

Grae. NATURE'S COLORS-DYES FROM PLANTS. Creative Hands Bookshop

Guild. PAINTING WITH STITCHES
Creative Hands Bookshop

Gullers. THE CREWEL NEEDLE-POINT WORLD. Van Nostrand Reinhold

Harvey. MACRAME, ART OF CREATIVE KNOTTING. Creative Hands Bookshop

Harvey. MACRAME: THE ART OF CREATING KNOTTING. Van Nostrand Reinhold

Haywood. THE CONTEMPORARY CRAZY QUILT PROJECT BOOK. Crowns Pub.

Hein. PRINTING FABRICS BY HAND: BEGINNING TECHNIQUES. Van Nostrand Reinhold

Hines. AMERICAN HEIRLOOM BARGELLO
Creative Hands Bookshop

Holland. INKLE LOOM WEAVING
Davis Publications

Holstein. PIECED QUILTS
Creative Hands Bookshop

Hoppe & Edberg. CARDING, SPINNING, DYEING. Davis Publications

Hurlburt. LEFT-HANDED KNITTING
Van Nostrand Reinhold

Ives. PATTERNS FOR PATCHWORK QUILTS & CUSHIONS. Creative Hands Bookshop

John. EXPERIMENTAL EMBROIDERY
Creative Hands Bookshop

Katz. CARD WEAVING
Creative Hands Bookshop

Katz. CARD WEAVING
Van Nostrand Reinhold

Katzenberg. ART & STITCHERY
Creative Hands Bookshop

Katzenberg. ART & STITCHERY: NEW DIRECTIONS
Scribner

Krevitsky. STITCHERY, ARTS & CRAFTS
Creative Hands Bookshop

Kroncke. WEAVING WITH CANE & REED
Davis Publications

LaBarge. DO YOUR OWN THING WITH MACRAME
Creative Hands Bookshop

Lantz. TRIANGLEPOINT
Creative Hands Bookshop

Lawless. RUG HOOKING & BRAIDING
Creative Hands Bookshop

Lenor, et al. THE DYERS ART: IKAT, PLANGI, BATIK. Van Nostrand Reinhold

Levine. STITCHING & STUFFING
Creative Hands Bookshop

Lillow. CRAFT OF EMBROIDERY
Creative Hands Bookshop

Lubell. TEXTILE COLLECTIONS OF THE WORLD: VOLUME #3, FRANCE. Van Nostrand Reinhold

Maltera. NAVAJO TECHNIQUES
Creative Hands Bookshop

Marein. FLOWERS IN DESIGN: A GUIDE FOR STITCHERY AND FABRIC CRAFTS
Creative Hands Bookshop

Marein. OFF LOOM: CREATING WITH FIBRE
Davis Publications

Marein. STITCHERY, NEEDLEPOINT, APPLIQUE & PATCHWORK: A COMPLETE GUIDE. Hacker Art Books

Mariaro. THE ENCYCLOPEDIA OF KNITTING
& CROCHET STITCH PATTERNS
Van Nostrand Reinhold

Maurer. FIBER ARTS: MACRAME, CROCHET,
WRAPPING, COILING, WEAVING
Creative Hands Bookshop

McGrath. DYES FROM LICHENS & PLANTS
Van Nostrand Reinhold

Meilach. A MODERN APPROACH TO
BASKETRY WITH FIBER & GRASSES
Crown Publishers

Meilach. MACRAME (paper)
Creative Hands Bookshop

Meilach. MACRAME
Crown Publishers

Meilach. MACRAME ACCESSORIES
Creative Hands Bookshop

Meilach. MACRAME ACCESSORIES
Crown Publishers, Inc.

Meilach. PLANT HANGERS: IDEAS
& TECHNIQUES. Crown Publishers

Morrison. EXPERIMENTAL STITCHERY
& OTHER FIBER TECHNIQUES
Creative Hands Bookshop

Morton & Selick. PATTERNED BACKGROUND FOR NEEDLEPOINT
Van Nostrand Reinhold

Newman. QUILTING, PATCHWORK,
APPLIQUE & TRAPUNTO
Creative Hands Bookshop

Newman. QUILTING, PATCHOWRK,
APPLIQUE & TRAPUNTO
Crown Publishers

Nye. BOOK OF KNITTING & CROCHET
Creative Hands Bookshop

Pakula. NEEDLEPOINT PLAIDS
Crown Publishers

Pakula. NEW IDEAS FOR NEEDLEPOINTERS Crown Publishers

Parker & Neal. MOLAS
Creative Hands Bookshop

Parry. STENCILING
Van Nostrand Reinhold

Pendleton. NAVAJO & HOPI WEAVING TECHNIQUES
Davis Publications

Potter. NEEDLEPOINT DESIGNS AFTER
ILLUSTRATIONS. Dover Publications

Rainey. FIBER EXPRESSIONS: KNOTTING &
LOOPING. Creative Hands Bookshop

Rainey. WALL HANGINGS
Creative Hands Bookshop

Rainey. WEAVING WITHOUT A LOOM
Davis Publications

Rayside. CREATING RING ART WITH REMNANTS
Crown Publishers

Redman. FRAME LOOM WEAVING
Creative Hands Bookshop

Regensteiner. THE ART OF WEAVING
Van Nostrand Reinhold

Robertson. DYES FROM PLANTS
Creative Hands Bookshop

Rome & Devin. A NEW LOOK AT NEEDLEPOINT
Crown Publishers

Rome. NEW LOOK AT BARGELLO: THE FLORENTINE
NEEDLEPOINT STITCH BOOK. Creative Hands
Bookshop. Crown Publishers

Russell. OFF-LOOM WEAVING: A BASIC MANUAL
Creative Hands Bookshop

Samuel. INTRODUCING BATIK
Watson-Guptill

Seagroatt. RUG WEAVING FOR BEGINNERS
Davis Publications

Shillinglow. INTRODUCING WEAVING
Watson-Guptill

Solvit. PICTURES IN PATCHWORK
Creative Hands Bookshop

Sommer. INVENTIVE FIBER CRAFTS
Creative Hands Bookshop

Sommers. WEARABLE CRAFTS
Creative Hands Bookshop

Specht & Rawlings. CREATING WITH CARD WEAVING. Crown Publishers

Specht & Rawlings. CREATING WITH CARD WEAVING. Davis Publishers

Strom & Enestrom. BIG KNOT MACRAME. Creative Hands Bookshop

Straub. HAND WEAVING & CLOTH DESIGN. Creative Hands Bookshop

Suennas. PATCHCRAFT: DESIGN, MATERIAL, TECHNIQUE
Van Nostrand Reinhold

Sutton & Holtom. TABLET WEAVING
Creative Hands Bookshop

Taber & Anderson. BACKSTRAP WEAVING. Creative Hands Bookshop

Taylor. NEW & EASY QUILTING
Creative Hands Bookshop

Teal. HAND WOOLCOMBING & SPINNING. Creative Hands Bookshop

Thrope. HANDWEAVER'S BOOK
Davis Publications

Tidball. WEAVER'S BOOK
Davis Publications

Timmins. INTRODUCING PATCHWORK. Watson-Guptill

Turner. AFRICAN NEEDLEPOINT DESIGNS. Dover Publications

Walker. MOSAIC KNITTING
Creative Hands Bookshop

Waller. TEXTILE SCULPTURES
Creative Hands Bookshop

Walzer. HARDBOOK OF NEEDLEPOINT STITCHES. Van Nostrand Reinhold

Weible. TWO THOUSAND YEARS OF TEXTILES. Hacker Art Books

Weigle. ANCIENT DYES FOR MODERN WEAVERS. Davis Publications

Weigle. ANCIENT DYES FOR MODERN WEAVERS. Watson-Guptill

Weigle. COLOR EXERCISES FOR THE WEAVER
Creative Hands Bookshop

Weigle. DOUBLE WEAVE
Creative Hands Bookshop

Wilson. ENJOYING EMBROIDERY
Creative Hands Bookshop

Wilson. WEAVING IS CREATIVE
Van Nostrand Reinhold

Wilson. WEAVING YOU CAN USE
Davis Publications

Wilson. WEAVING YOU CAN USE
Van Nostrand Reinhold

Wing. HOW TO PAINT ON FABRIC
Crown Publishers

Zimiles. A TREASURY OF NEEDLEWORK: READY-TO-USE PATTERNS FOR NEEDLEPOINT EMBROIDERY
Van Nostrand Reinhold

BATIK

Belfer. DESIGNING IN BATIK AND TIE DYE. Davis Publishers

Gibbs. BATIK UNLIMITED
Davis Publishers

Gree. NATURE'S COLORS - FROM PLANTS. Davis Publishers

Krevitsky. BATIK: ARTS & CRAFTS
Davis Publishers

Larsen, Buhler, Bronwen & Solyom. THE DYER'S ART. Van Nostrand Reinhold Company

Meilach. CONTEMPORARY BATIK & TIE DYE METHODS - INSPIRATION - DYES
Davis Publishers

Reis. BATIK
Lerner Publishers

FILMMAKING

Reference Changes - FILMMAKING
11/1/82

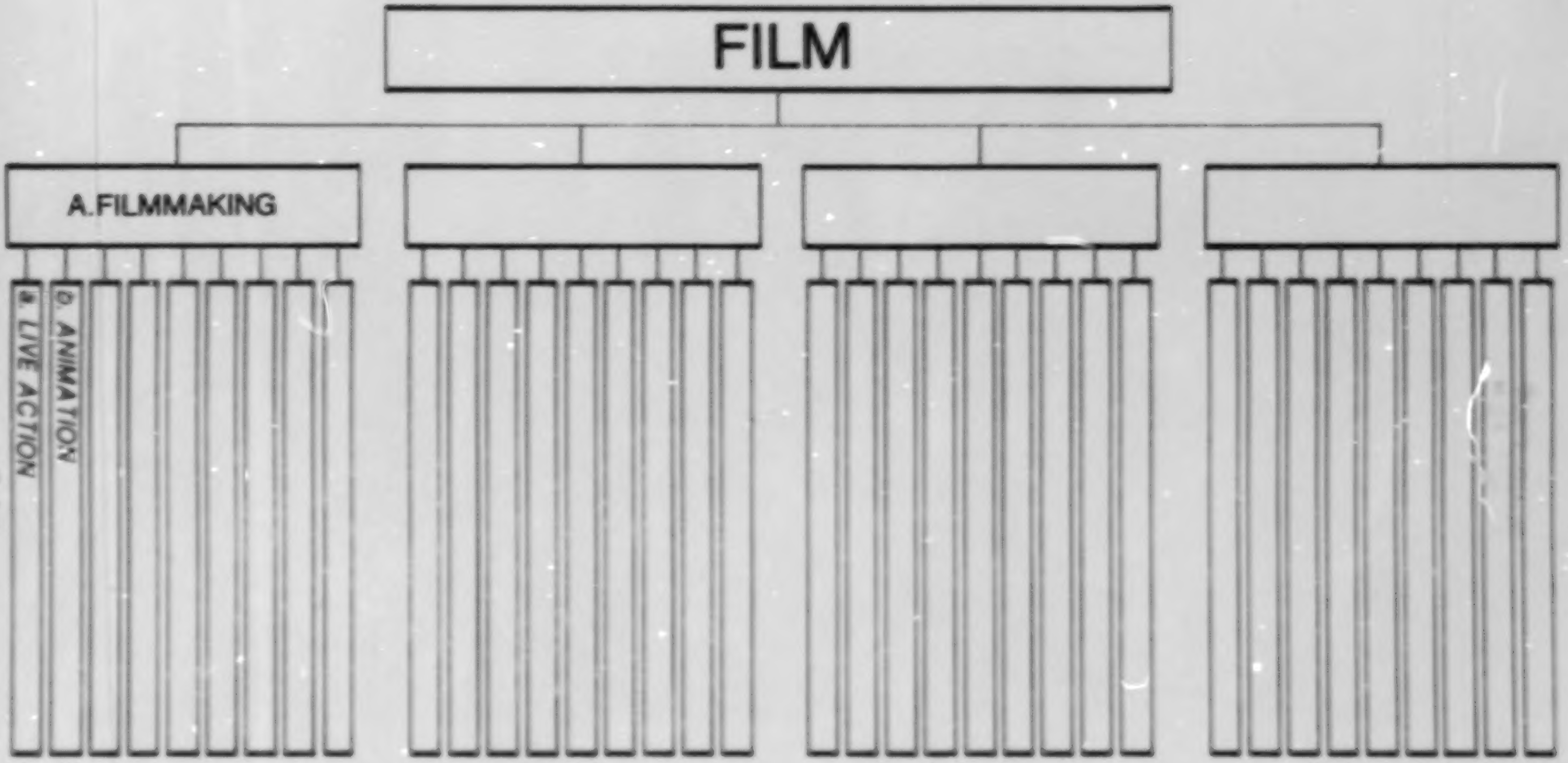
Please insert the following in your filmmaking unit section:

Old reference - CREATIVE FILMMAKING.
Kirk Smallwood, Collier Books, 1969
(out of print)

Replacement reference - BASIC FILM TECHNIQUE.
Ken Daley, Focal Press Limited, 1980

Make the following changes on your compentency sheets:

A a 4	pp. 24 - 29	Daley
A a 5	pp. 30 - 37	Daley
A b 4	pp. 110 - 113	Daley
A b 5	pp/ 32 - 37	Daley


FILM
A.FILMMAKING
a. LIVE ACTION
b. ANIMATION

Resource Guide

THE SUPER 8 FILMMAKERS HANDBOOK,
Myron Matzkin, Amphoto, 1976

EXPERIMENTAL ANIMATION,
Robert Russett & Cecile Starr,
VanNostrand, Reinhold

CREATIVE FILMMAKING,
Kirk Smallwood, Collier Books, 1969

EXPLORING THE FILM,
William Kuhns & Robert Stanley,
PFLAUM, Inc. , 1968

FILMMAKING

Live Action *a*	*Animation* *b*	*c*	*d*	*e*	*f*	*g*
Materials & Equipment 1	**Materials & Equipment**					
Idea Development 2	Idea Development					
Storyboard 3	Storyboard					
Actors-Locations 4	Drawings Objects					
Camera Positions Lighting 5	Camera Lighting					
Editing 6	Editing					
Sound 7	Sound					
Presentation 8	Presentation					
h	1	2	3	4	5	6
i	1	2	3	4	5	6

CBE INSTRUCTIONAL KEY

MAJOR SKILL	FILM	
COMPETENCY	FILMMAKING	A
COMPETENCY COMPONENT	LIVE ACTION	a
INSTRUCTIONAL OBJECTIVE	MATERIALS & EQUIPMENT	1

The student will be able to identify correctly and operate cameras, tripods, projector, editors, and viewers.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration on equipment usage by the instructor.
The instructor will demonstrate the correct use of each piece of film equipment and closely supervise initial student use.
Send to manufacturer for additional instruction manuals for group instruction.
Equipment listing - Minolta XLtol Super 8 Movie Cameras; Bell & Howell Super 8 Motion Picture Projector #1745; and Slik M401 Master Pro Tripod.

ALTERNATIVES

EVALUATION

Evaluation will occur during the filmmaking lab experience. The instructor will diagnose problems such as poor focus or lighting as film footage is viewed.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	FILM	
COMPETENCY	FILMMAKING	A
COMPETENCY COMPONENT	LIVE ACTION	a
INSTRUCTIONAL OBJECTIVE	IDEA DEVELOPMENT	2

The student or group of students will be able to originate an idea for a short film segment.

INSTRUCTIONAL ACTIVITIES

View Film: The Art of the Impossible.
Discuss everyday situations that could be made into films.
Discuss television series ideas and spinoffs using TV Guide magazine.
View F 775, "Why Man Creates."

ALTERNATIVES

Show previously made student films.

EVALUATION

The instructor will discuss ideas with student or group and evaluate ideas for workability into the film media.

CBE INSTRUCTIONAL KEY

MAJOR SKILL FILM

COMPETENCY FILMMAKING Ⓐ

COMPETENCY COMPONENT LIVE ACTION ⓐ

INSTRUCTIONAL OBJECTIVE STORYBOARD ③

The student will be able to apply an original idea to the storyboard format in a logical sequence.

INSTRUCTIONAL ACTIVITIES

Discuss introduction, main idea, conclusion.
Draw a storyboard on blackboard. Describe the beginning sequence of a popular TV show. Establish shot, medium shot, close-up, high angle, low angle.
Refer to pages 178-179, Kuhns.

ALTERNATIVES

Students without an idea of their own can be assigned one of the following: (1) You are sleeping. You are awakened by bright lights; outside your window is an UFO. Continue the idea. (2) Develop a chase sequence, for example, kidnap, money drop.

EVALUATION

The instructor will read storyboards for coherent logical story development and visual interest.

CBE INSTRUCTIONAL KEY

MAJOR SKILL FILM

COMPETENCY FILMMAKING Ⓐ

COMPETENCY COMPONENT LIVE ACTION ⓐ

INSTRUCTIONAL OBJECTIVE ACTORS-LOCATIONS ④

The student or group of students will be able to organize sets or location, actors, lights, and cameras, and film a short sequence.

INSTRUCTIONAL ACTIVITIES

Select an effective student storyboard and demonstrate how to direct and shoot the first few shots.
Refer to pages 163-173, Smallwood.
Let students continue on their own when ready.
View "Film Terms: A Visual Dictionary" and "Film: The Art of the Impossible."

ALTERNATIVES

Watch video tape of TV show and point out camera angles and shot sequences.

EVALUATION

The instructor will observe student film crew in action, and view and critique student shot film.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	FILM	
COMPETENCY	FILMMAKING	A
COMPETENCY COMPONENT	LIVE ACTION	a
INSTRUCTIONAL OBJECTIVE	CAMERA POSITIONS-LIGHTING	5

The student or group of students will be able to film and light poperly a live action movie.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 22-38, Smallwood.
Discuss and/or demonstrate different lighting techniques including light positions and colors.
Show Sky.
Assemble small group of students to film a short scene using various filming techniques. Refer to pages 94-105, Matzkin.

ALTERNATIVES

Show previously made student films or any short movie, stopping film to point out different techniques.

EVALUATION

The instructor will determine by observation if student's presented film shot is satisfactory.

* * *

CBE INSTRUCTIONAL KEY

MAJOR SKILL	FILM	
COMPETENCY	FILMMAKING	A
COMPETENCY COMPONENT	LIVE ACTION	a
INSTRUCTIONAL OBJECTIVE	EDITING	6

The student will be able to edit film footage into a logical sequence.

INSTRUCTIONAL ACTIVITIES

View 1-181,"Filmmaking Techniques: Editing."
Review editing concepts, Chapter 17, page 248, Matzkin.
Demonstrate Super 8 film viewing and editing equipment.
Students will edit their film footage into a rough cut of all "takes" in correct time sequence.
Students will finish editing their film with titles and credits. Refer to Chapter 18, Matzkin.

ALTERNATIVES

View TV shows to study editing.

EVALUATION

The instructor will view edited film and critique it for continuity, pace, and logical sequence, suggesting re-editing if necessary.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	FILM	A
COMPETENCY	FILMMAKING	a
COMPETENCY COMPONENT	LIVE ACTION	7
INSTRUCTIONAL OBJECTIVE	SOUND	

The student or group of students will be able to produce a sound track compatible to the film.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to Chapters 15 and 16, Matzkin.

Students will collect background sounds and music, and record them to match their film.

ALTERNATIVES

EVALUATION

The instructor will critique the finished product.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	FILM	A
COMPETENCY	FILMMAKING	a
COMPETENCY COMPONENT	LIVE ACTION	8
INSTRUCTIONAL OBJECTIVE	PRESENTATION	

The student film producers will view the finished film and will be able to articulate the process and product of their creative experience.

INSTRUCTIONAL ACTIVITIES

The students will view the finished film and
- discuss the strengths and weaknesses of their film;
- discuss the experience of making a film;
- discuss how they would use their experience when making their next film.

ALTERNATIVES

Assign a written film critique.

EVALUATION

The instructor will evaluate the finished film.

THE FILM POINT SYSTEM

COME TO CLASS	One point each
Keep a film notebook: notes on films seen in class, articles, class notes, etc.	Worth from 10 to 30 depending
Watch a TV movie (at least 90 minutes) and write a neat, well written, one-page report on film techniques, plot, characterizations, etc.	10 points per page
Make a well planned, neat storyboard of at least 15 shots.	20 points
Act in a film (someone else's).	10 points
Write a report on filmmaking 2 pages, neat (not copied word-for-word).	20 points
Give a well planned report on filmmaking to the class at least 3 minutes long.	25 points
Shoot a 50-ft. roll of film: in focus, well exposed, well planned.	50 points
Make a film with titles and editing: no bad spots - at least 3 minutes long.	100 points

And now the bad news:

hassel the teacher	- 10 to 20 points
be destructive with film equipment	- 50 points
horse play in class or on set (behavior unbecoming a film maker)	- 10 to 20 points

185 and up - A (you are a film giant)

184 to 160 - B (you are almost a film giant)

159 to 140 - C (you are)

139 to 100 - D

99 to 0 - F

CBE INSTRUCTIONAL KEY

MAJOR SKILL FILM

COMPETENCY FILMMAKING A

COMPETENCY COMPONENT ANIMATION b

INSTRUCTIONAL OBJECTIVE MATERIALS & EQUIPMENT 1

The student will be able to identify and operate correctly cameras, tripods, projectors, editors, and viewers.

INSTRUCTIONAL ACTIVITIES

The instructor will demonstrate the correct use of each piece of film equipment and closely supervise initial student use.
Send to manufacturer for additional instruction manuals for group instruction.
Equipment listing - Minolta XL601 Super 8 Movie Camera; Bell & Howell Super 8 Motion Picture Projector #1745; and Slik M401 Master Pro Tripod.

ALTERNATIVES

EVALUATION

Evaluation will occur during the filmmaking lab experience. The instructor will diagnose problems such as poor focus or lighting as film footage is viewed.

CBE INSTRUCTIONAL KEY

MAJOR SKILL FILM

COMPETENCY FILMMAKING A

COMPETENCY COMPONENT ANIMATION b

INSTRUCTIONAL OBJECTIVE IDEA DEVELOPMENT 2

The student or group of students will be able to originate an idea for a short animation film.

INSTRUCTIONAL ACTIVITIES

View - F905 "Clay Origin of Species."
Refer to Chapter 14, Russett; page 205, Matzkin.
Refer students to appropriate chapters in "Experimental Animation" that relate to their film concept.

ALTERNATIVES

Show previously made student animations and/or professional animations.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	FILM	
COMPETENCY	FILMMAKING	A
COMPETENCY COMPONENT	ANIMATION	b
INSTRUCTIONAL OBJECTIVE	STORYBOARD	3

The student or group of students will be able to apply original ideas to the storyboard format in a logical sequence.

INSTRUCTIONAL ACTIVITIES

Discuss concept of introduction, main idea, conclusion.

Select a student animation idea and draw the opening shots on the blackboard in storyboard form.

Explain establishing shot, medium shot, close-up, high angle, low angle.

Refer to Chapter 8, pages 106-120, Matzkin.

ALTERNATIVES

Students who do not contribute ideas for films can be involved in drawing titles, building props, etc.

EVALUATION

The instructor will read storyboards for coherent logical story or visual development (animations need not tell a story) and visual interest.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	FILM	
COMPETENCY	FILMMAKING	A
COMPETENCY COMPONENT	ANIMATION	b
INSTRUCTIONAL OBJECTIVE	DRAWING-OBJECTS	4

The student or group of students will be able to organize and shoot a short animation sequence.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to Chapter 13, page 126, Smallwood.

Demonstrate the techniques of animation filmmaking.

ALTERNATIVES

Show animation films and discuss techniques.

EVALUATION

The instructor will observe student film crews in action, and view and critique the footage shot.

CBE INSTRUCTIONAL KEY

MAJOR SKILL FILM

COMPETENCY FILMMAKING Ⓐ

COMPETENCY COMPONENT ANIMATION ⓑ

INSTRUCTIONAL OBJECTIVE CAMERA-LIGHTING ⑤

The student or group of students will be able to shoot and light properly a short animation film sequence.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to Chapter 14, Russett; pages 205-220, Smallwood.

ALTERNATIVES

EVALUATION

The instructor will view and evaluate the film shot during the class period.

The instructor will make suggestions for the continued refinement of the animation process.

CBE INSTRUCTIONAL KEY

MAJOR SKILL FILM

COMPETENCY FILMMAKING Ⓐ

COMPETENCY COMPONENT ANIMATION ⓑ

INSTRUCTIONAL OBJECTIVE EDITING ⑥

The student or group of students will be able to edit film footage into a logical sequence.

INSTRUCTIONAL ACTIVITIES

Refer to A a 6.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL FILM
COMPETENCY FILMMAKING
COMPETENCY COMPONENT ANIMATION
INSTRUCTIONAL OBJECTIVE SOUND

A b 7

The student or group of students will be able to produce a sound track compatible to the film.

INSTRUCTIONAL ACTIVITIES

Refer to A a 7.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL FILM
COMPETENCY FILMMAKING
COMPETENCY COMPONENT ANIMATION
INSTRUCTIONAL OBJECTIVE PRESENTATION

A b 8

The student film producers will view the finished film and articulate the process and product of their creative experience.

INSTRUCTIONAL ACTIVITIES

Refer to A a 8.

ALTERNATIVES

EVALUATION

FILMMAKING

Anderson. MAKE YOUR OWN ANIMATED MOVIES. Creative Hands Bookshop

Carrier & Carroll. ACTION CAMERA
Scribners Publishers

Higham. ART OF THE AMERICAN FILM
Doubleday Publishers

Kennedy. FILMMAKING IN CREATIVE TEACHING. Creative Hands Bookshop

Lowndes. FILMMAKING IN SCHOOLS
Creative Hands Bookshop

Malkiewicz. CINEMATOGRAPHY
Van Nostrand Reinhold Co.

Schiff. GETTING STARTED IN FILMMAKING. Creative Hands Bookshop

Smallman. CREATIVE FILMMAKING
MacMillan Publishers

Weiss, HOW TO MAKE YOUR OWN MOVIES. Creative Hands Bookshop

FILM AND FILMSTRIPS

ANSEL ADAMS
International Film Bureau

CREATIVE PHOTOGRAPHY
Camera Series and Darkroom Series
Arizona State Univeristy Media Center
Tempe, Arizona 85261

PHOTOGRAPHY - ANATOMY OF CAMERA AND FILM
Aims Instructional Media

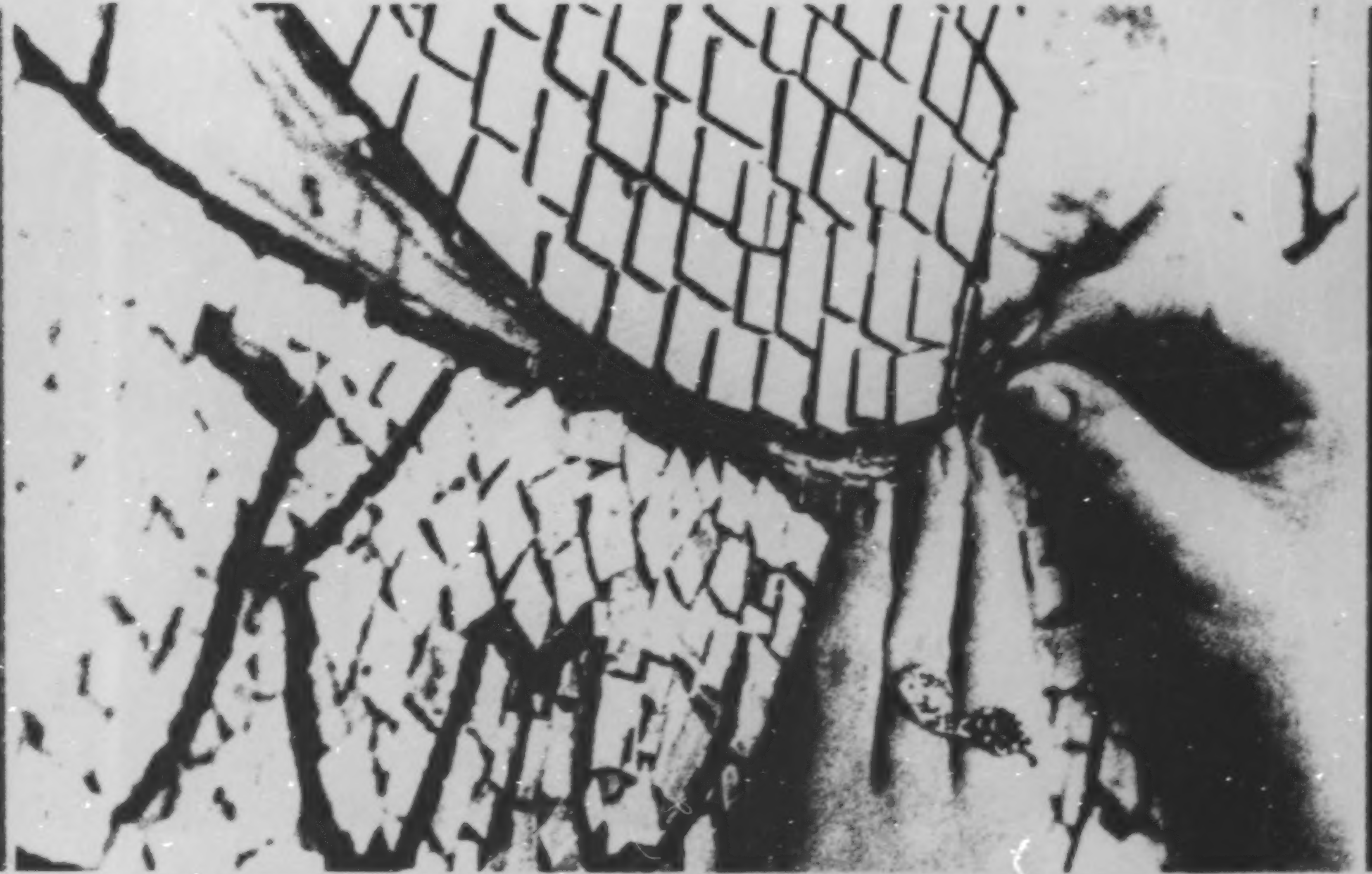
PHOTOGRAPHY: CLOSE-UPS AND COPYING WITH 35 MM CAMERAS
Bailey Films

PHOTOGRAPHIC DARKROOM PROCEDURES
McGraw-Hill

PHOTOGRAPHING THE NEWS
Visacom

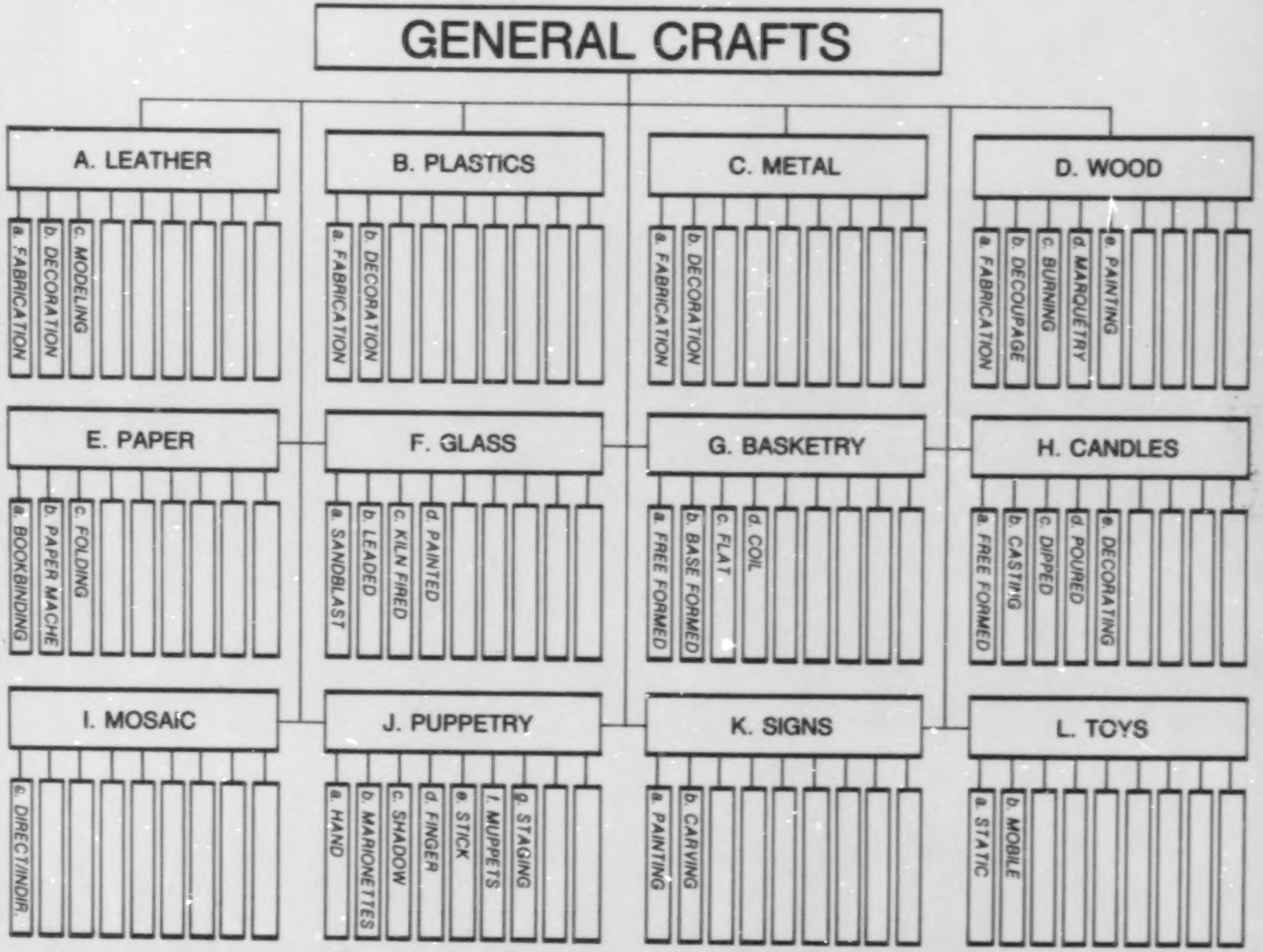
RECORDING THE FUTURE BY PHOTOGRAPHY
Eye Gate House

THIS IS EDWARD STEICHEN
Carousel



GENERAL CRAFTS

GENERAL CRAFTS



- A. LEATHER
  - a. FABRICATION
  - b. DECORATION
  - c. MODELING
- B. PLASTICS
  - a. FABRICATION
  - b. DECORATION
- C. METAL
  - a. FABRICATION
  - b. DECORATION
- D. WOOD
  - a. FABRICATION
  - b. DECOUPAGE
  - c. BURNING
  - d. MARQUETRY
  - e. PAINTING
- E. PAPER
  - a. BOOKBINDING
  - b. PAPER MACHE
  - c. FOLDING
- F. GLASS
  - a. SANDBLAST
  - b. LEADED
  - c. KILN FIRED
  - d. PAINTED
- G. BASKETRY
  - a. FREE FORMED
  - b. BASE FORMED
  - c. FLAT
  - d. COIL
- H. CANDLES
  - a. FREE FORMED
  - b. CASTING
  - c. DIPPED
  - d. POURED
  - e. DECORATING
- I. MOSAIC
  - a. DIRECT/INDIR.
- J. PUPPETRY
  - a. HAND
  - b. MARIONETTES
  - c. SHADOW
  - d. FINGER
  - e. STICK
  - f. MUPPETS
  - g. STAGING
- K. SIGNS
  - a. PAINTING
  - b. CARVING
- L. TOYS
  - a. STATIC
  - b. MOBILE

GENERAL CRAFTS

A. LEATHER

CREATIVE LEATHER.
Jerry Jennings
Tandy Leather Company
Ft. Worth, Texas

GENERAL LEATHERCRAFT.
Raymond Cherry, McKnight & McKnight
Bloomington, Illinois

LEATHERCRAFT.
Chris H. Groneman
Charles A. Bennett Co., Inc.
Peoria, Illinois

B. PLASTICS

CREATING WITH SHEET PLASTIC.
Gregg LeFevre
Sterling Publishing Co., Inc.
New York, New York

C. METAL

ARCO ENCYCLOPEDIA OF CRAFTS.
H. E. Laye Andrew
Arco Publishing Co., Inc.
New York, New York

METALWORK FOR CRAFTSMEN.
Emil F. Kronquist
Dover Publications, Inc.
New York, New York

THE BOOK OF CRAFTS.
Henry Pluckrose
Galahad Books
New York, New York

D. WOOD

ARCO ENCYCLOPEDIA OF CRAFTS.
H. E. Laye Andrew
Arco Publishing Co., Inc.
New York, New York

THE BEAUTIFUL CRAFTS BOOK.
Ed. by Editorial Staff
Sterling Publishing Co.
New York, New York

UNITS IN WOODWORKING.
Douglas, Penny, Roberts
Delmar Publishers
Litton Educational Publishing, Inc.
Albany, New York

E. PAPER

CRAFTS DESIGN.
Moseley, Johnson & Koenig
Wadsworth Publishing Company

CREATIVE BOOKBINDING.
Pauline Johnson
U. of Wash. Pr.

CREATIVE PAPER DESIGN.
Ernst Rottger
Reinhold
New York

HOW TO MAKE ORIGAMI.
Isao Honda, McDowell, Obolewsky
New YOrk

SILHOUETTES.
Norman Laliberte, Alex Mogelon
Reinhold
New York

THE BOOK OF CRAFTS.
Henry Pluckrose
Galahad Books
New York, New York

F. GLASS

THE BOOK OF CRAFTS.
Henry Pluckrose
Galahad Books
New York, New York

G. BASKETRY

BACK TO BASICS.
How to Learn & Enjoy Traditional
American Skills
Reader's Digest Assoc.
Pleasantville, New York

LEISURE CRAFT.
Hamlyn Publishing Group
in association with Search Press
New York

H. CANDLES

ARCO ENCYCLOPEDIA OF CRAFTS.
H. E. Laye Andrew
Arco Publishing Co., Inc.
New York, New York

I. MOSAIC

DESIGNING & MAKING MOSAICS.
Virginia Gayheart Timmons
Davis Publishers
Worcester, Mass.

J. PUPPETRY

PUPPETS AND PUPPETEERING.
Robert T. Hanford
Drake Publishers
New York

THE ART OF THE PUPPET.
Bil Baird
Macmillan Company
New York

THE BOOK OF CRAFTS.
Henry Pluckrose
Galahad Books
New York, New York

K. SIGNS

THE BOOK OF WOOD CARVING.
Charles Marshall Sayers
Dover Publications, Inc.
New York

L. TOYS

LEISURE CRAFT.
Hamlyn Publishing Group
in association with Search Press
New York

MAKING WOODEN TOYS.
Rolf Schutze
Reinhold Pub. Corp.

A LEATHER

a FABRICATION	b DECORATION	c MODELING	d	e	f	g
1. Introduction	Introduction	Introduction				
2. Tools	Tools	Tools				
3. Process	Process	Process				
4.						
5.						
6.						
7.						
8.						
h	1.	2.	3.	4.	5.	6.
i	1.	2.	3.	4.	5.	6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	LEATHER	A
COMPETENCY COMPONENT	FABRICATION	a
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to identify the different types/methods of leather construction and use for fabricating a leather product.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration on leather by the instructor.
Refer to pages 21-22, 36-55, Groneman.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	LEATHER	A
COMPETENCY COMPONENT	FABRICATION	a
INSTRUCTIONAL OBJECTIVE	TOOLS	2

The student will be able to identify the tools and equipment used for leather fabrication.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration on leather by the instructor.
Refer to pages 11-18, 59-61, Groneman.

ALTERNATIVES

Study and label worksheet provided by the instructor.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	LEATHER	A
COMPETENCY COMPONENT	FABRICATION	a
INSTRUCTIONAL OBJECTIVE	PROCESS	3

The student will construct a leather product using required techniques.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 29-31, Cherry.

ALTERNATIVES

Have Tandy representative demonstrate.

EVALUATION

The instructor will critique the student's presented finished product.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	LEATHER	A
COMPETENCY COMPONENT	DECORATION	b
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to identify the different types of decorated leather and methods used for decorating leather.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 24-35, Groneman.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS
COMPETENCY LEATHER Ⓐ
COMPETENCY COMPONENT DECORATION ⓑ
INSTRUCTIONAL OBJECTIVE TOOLS ②

The student will be able to identify and use the tools and equipment required for decorating leather.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 11-18, Groneman.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS
COMPETENCY LEATHER Ⓐ
COMPETENCY COMPONENT DECORATION ⓑ
INSTRUCTIONAL OBJECTIVE PROCESS ③

The student will be able to decorate and finish a piece of leather.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 24-35, Groneman.

ALTERNATIVES

Attend lecture/demonstration by Tandy representative.

EVALUATION

The instructor will critique the student's presented finished piece.

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS

COMPETENCY LEATHER Ⓐ

COMPETENCY COMPONENT MODELING ⓒ

INSTRUCTIONAL OBJECTIVE INTRODUCTION ①

The student will be able to identify the types and methods of leather modeling.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 10-13, Jennings.
Refer to pages 49-50, Cherry.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS

COMPETENCY LEATHER Ⓐ

COMPETENCY COMPONENT MODELING ⓒ

INSTRUCTIONAL OBJECTIVE TOOLS & EQUIPMENT ②

The student will be able to identify tools necessary for modeling leather.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 10-13, Jennings.
Refer to pages 49-50, Cherry.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS

COMPETENCY LEATHER Ⓐ

COMPETENCY COMPONENT MODELING ⓒ

INSTRUCTIONAL OBJECTIVE PROCESS ③

The student will be able to model a piece of leather using acceptable techniques.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 10-13, Jennings.
Refer to pages 49-50, Cherry.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the student's finished product.

CBE INSTRUCTIONAL KEY

MAJOR SKILL

COMPETENCY

COMPETENCY COMPONENT

INSTRUCTIONAL OBJECTIVE

INSTRUCTIONAL ACTIVITIES

ALTERNATIVES

EVALUATION

B PLASTICS

FABRICATION *a*	*DECORATION* *b*	*c*	*d*	*e*	*f*	*g*
Introduction 1.	Introduction					
Design 2.	Process					
Tools 3.						
Process 4.						
5.						
6.						
7.						
8.						
h	1.	2.	3.	4.	5.	6.
i	1.	2.	3.	4.	5.	6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	PLASTICS	B
COMPETENCY COMPONENT	FABRICATION	a
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to identify the different types/methods of plastic fabrication.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 4-5, LeFevre.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	PLASTICS	B
COMPETENCY COMPONENT	FABRICATION	a
INSTRUCTIONAL OBJECTIVE	DESIGN	2

The student will be able to design a variety of functional projects that will be constructed from plastic.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 30-43, LeFevre

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS
COMPETENCY PLASTICS B
COMPETENCY COMPONENT FABRICATION a
INSTRUCTIONAL OBJECTIVE TOOLS & EQUIPMENT 3

The student will be able to identify the tools and equipment used in plastic fabrication.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 9, 11, 14, 15, and 25, LeFevre.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS
COMPETENCY PLASTICS B
COMPETENCY COMPONENT FABRICATION a
INSTRUCTIONAL OBJECTIVE PROCESS 4

The student will be able to construct a plastic product using required techniques.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 9-25, LeFevre.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval a project in plastic fabrication.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	PLASTICS	B
COMPETENCY COMPONENT	DECORATION	b
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to identify the different methods of plastic decoration.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to JEWELRY Unit C a.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	PLASTICS	B
COMPETENCY COMPONENT	DECORATION	b
INSTRUCTIONAL OBJECTIVE	PROCESS	2

The student will be able to use one or two major decoration processes on plastics.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to JEWELRY Unit C a.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval a project of decorative plastics.

C METAL

FABRICATION *a*	*DECORATION* *b*	*c*	*d*	*e*	*f*	*g*
Introduction 1.	Introduction					
Design 2.	Design					
Tools 3.	Tools					
Process 4.	Process					
5.						
6.						
7.						
8.						
h	1.	2.	3.	4.	5.	6.
i	1.	2.	3.	4.	5.	6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS

COMPETENCY METAL (C)

COMPETENCY COMPONENT FABRICATION (a)

INSTRUCTIONAL OBJECTIVE INTRODUCTION (1)

The student will be able to demonstrate his/her knowledge of fabrication techniques for metal.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 2-52, Kronquist.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS

COMPETENCY METAL (C)

COMPETENCY COMPONENT FABRICATION (a)

INSTRUCTIONAL OBJECTIVE DESIGN (2)

The student will be able to design a project produced through the fabrication of metal.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
No reference.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	METAL	C
COMPETENCY COMPONENT	FABRICATION	a
INSTRUCTIONAL OBJECTIVE	TOOLS & EQUIPMENT	3

The student will be able to identify and demonstrate the use of tools used in fabrication of metal.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 2-3, Kronquist.
Refer to pages 94-106, Pluckrose.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	METAL	C
COMPETENCY COMPONENT	FABRICATION	a
INSTRUCTIONAL OBJECTIVE	PROCESS	4

The student will be able to construct a project through proper fabrication techniques.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 4-52, Kronquist.
Refer to pages 94-106, Pluckrose.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the construction techniques used.

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS

COMPETENCY METAL c

COMPETENCY COMPONENT DECORATION b

INSTRUCTIONAL OBJECTIVE INTRODUCTION 1

The student will be able to demonstrate a knowledge of a variety of decorative metal techniques.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 38-52, Kronquist.
Refer to pages 365-366, Andrew.

ALTERNATIVES

EVALUATION

* * *

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS

COMPETENCY METAL c

COMPETENCY COMPONENT DECORATION b

INSTRUCTIONAL OBJECTIVE DESIGN 2

The student will be able to design a project of metal which incorporates decorative techniques.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
No reference.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS

COMPETENCY METAL c

COMPETENCY COMPONENT DECORATION b

INSTRUCTIONAL OBJECTIVE TOOLS & EQUIPMENT 3

The student will be able to select and demonstrate the proper use of tools for decorating metal.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 38-52, Kronquist.
Refer to pages 365-366, Andrew.

ALTERNATIVES

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS

COMPETENCY METAL c

COMPETENCY COMPONENT DECORATION b

INSTRUCTIONAL OBJECTIVE PROCESS 4

The student will be able to decorate a metal project.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 38-52, Kronquist.
Refer to pages 365-366, Andrew.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the student's selection and use of decorative processes.

D WOOD

FABRICATION a	DECOUPAGE b	BURNING c	MARQUETRY d	PAINTING e	f	g
Design 1	Design	Design	Design	Design		
Tools 2	Tools	Tools	Tools	Tools		
Process 3	Process	Process	Process	Process		
Finishing 4	Finishing	Finishing	Finishing	Finishing		
5						
6						
7						
8						
h	1	2	3	4	5	6
i	1	2	3		5	6

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	WOOD	D
COMPETENCY COMPONENT	FABRICATION	a
INSTRUCTIONAL OBJECTIVE	DESIGN	1

The student will be able to design a wood project for fabrication.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 20-34 and 185-203, Douglas.

ALTERNATIVES

EVALUATION

* * *

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	WOOD	D
COMPETENCY COMPONENT	FABRICATION	a
INSTRUCTIONAL OBJECTIVE	TOOLS & MATERIALS	2

The student will be able to identify and demonstrate the use of tools used for fabrication.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 37-114 and 117-152, Douglas.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	WOOD	D
COMPETENCY COMPONENT	FABRICATION	a
INSTRUCTIONAL OBJECTIVE	PROCESS	3

The student will be able to construct a fabricated wood project.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 37-114 and 117-152, Douglas.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	WOOD	D
COMPETENCY COMPONENT	FABRICATION	a
INSTRUCTIONAL OBJECTIVE	FINISHING	4

The student will be able to finish a fabricated wood project.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 159-184, Douglas.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval a finished project of fabricated wood.

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS

COMPETENCY WOOD D

COMPETENCY COMPONENT DECOUPAGE b

INSTRUCTIONAL OBJECTIVE DESIGN 1

The student will be able to design a project incorporating decoupage.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 66-67, Andrew.

ALTERNATIVES

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS

COMPETENCY WOOD D

COMPETENCY COMPONENT DECOUPAGE b

INSTRUCTIONAL OBJECTIVE TOOLS & MATERIALS 2

The student will be able to identify and demonstrate the use of tools used for decoupage.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 66-67, Andrew.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	WOOD	D
COMPETENCY COMPONENT	DECOUPAGE	b
INSTRUCTIONAL OBJECTIVE	PROCESS	3

The student will be able to decoupage a project.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 66-67, Andrew.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	WOOD	D
COMPETENCY COMPONENT	DECOUPAGE	b
INSTRUCTIONAL OBJECTIVE	FINISHING	4

The student will be able to finish a decoupage wood project.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 66-67, Andrew.
Refer to D a 4.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval a finished project using decoupage techniques.

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS

COMPETENCY WOOD (D)

COMPETENCY COMPONENT BURNING (c)

INSTRUCTIONAL OBJECTIVE DESIGN (1)

The student will be able to design a project incorporating burning of wood.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 243-244, Andrew.

ALTERNATIVES

EVALUATION

* * *

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS

COMPETENCY WOOD (D)

COMPETENCY COMPONENT BURNING (c)

INSTRUCTIONAL OBJECTIVE TOOLS & MATERIALS (2)

The student will be able to identify and demonstrate the use of tools used for wood burning.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 243-244, Andrew.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS

COMPETENCY WOOD D

COMPETENCY COMPONENT BURNING c

INSTRUCTIONAL OBJECTIVE PROCESS 3

The student will be able to construct a project incorporating wood burning techniques.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 243-244, Andrew.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS

COMPETENCY WOOD D

COMPETENCY COMPONENT BURNING c

INSTRUCTIONAL OBJECTIVE FINISHING 4

The student will be able to finish a project incorporating wood burning.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 243-244, Andrew.
Refer to D a 4.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval a finished wood burning project.

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS

COMPETENCY WOOD D

COMPETENCY COMPONENT MARQUETRY d

INSTRUCTIONAL OBJECTIVE DESIGN 1

The student will be able to design a wood project incorporating marquetry.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 167-174, Andrew.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS

COMPETENCY WOOD D

COMPETENCY COMPONENT MARQUETRY d

INSTRUCTIONAL OBJECTIVE TOOLS & MATERIALS 2

The student will be able to identify and demonstrate the use of tools for marquetry.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 169, Andrew.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	WOOD	D
COMPETENCY COMPONENT	PAINTING	e
INSTRUCTIONAL OBJECTIVE	PROCESS	3

The student will be able to paint a wood project.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 43-55, Editorial Staff.
Refer to pages 70-75, Editorial Staff.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	WOOD	D
COMPETENCY COMPONENT	PAINTING	e
INSTRUCTIONAL OBJECTIVE	FINISHING	4

The student will be able to finish a painted wood project.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 43-55, Editorial Staff.
Refer to pages 70-75, Editorial Staff.
Refer to D a 4.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval a finished project of fabricated wood.

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS

COMPETENCY WOOD D

COMPETENCY COMPONENT MARQUETRY d

INSTRUCTIONAL OBJECTIVE PROCESS 3

The student will be able to construct a marquetry piece.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 170-171, Andrew.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS

COMPETENCY WOOD D

COMPETENCY COMPONENT MARQUETRY d

INSTRUCTIONAL OBJECTIVE FINISHING 4

The student will be able to finish a piece of marquetry.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to D a 4.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval a finished piece of marquetry.

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS

COMPETENCY WOOD D

COMPETENCY COMPONENT PAINTING e

INSTRUCTIONAL OBJECTIVE DESIGN 1

The student will be able to design a wood project to be completed through painting processes.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 43-55, Editorial Staff.
Refer to pages 70-75, Editorial Staff.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS

COMPETENCY WOOD D

COMPETENCY COMPONENT PAINTING e

INSTRUCTIONAL OBJECTIVE TOOLS & MATERIALS 2

The student will be able to identify and demonstrate the use of tools for painting.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 43-55, Editorial Staff.
Refer to pages 70-75, Editorial Staff.

ALTERNATIVES

EVALUATION

E PAPER

BOOKBINDING a	*PAPER MACHE'* b	*FOLDING* c	d	e	f	g
Introduction 1.	Introduction	Origami Introduction				
Materials and Equipment 2.	Materials and Equipment	Basic Form				
One Signature 3.	Pulp Material Preparation	Wycinanki Introduction				
Multi Signature 4.	Procedure	Wycinanki Procedure				
Decorated Papers 5.	Strip Armature	Wycinanki Presentation				
Marbling 6.	Strip Material Preparation	Paper Sculpture Folds				
Relief Prints 7.	Work Procedure	Paper Sculpture Procedure				
8.	Finishing					

h	1.	2.	3.	4.	5.	6.
i	1.	2.	3.	4.	5.	6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS

COMPETENCY PAPER E

COMPETENCY COMPONENT BOOKBINDING a

INSTRUCTIONAL OBJECTIVE INTRODUCTION 1

The student will be able to identify the parts of a book.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 44, Johnson.

ALTERNATIVES

Read page 44, Johnson.

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS

COMPETENCY PAPER E

COMPETENCY COMPONENT BOOKBINDING a

INSTRUCTIONAL OBJECTIVE MATERIALS & EQUIPMENT 2

The student will be able to identify and collect tools and equipment needed for bookbinding, including the making of paste.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration on tools by the instructor.
Refer to pages 49-57, Johnson.

ALTERNATIVES

Read pages 49-57, Johnson.

EVALUATION

The instructor will determine if the student can list and describe the use of tools needed for bookbinding.

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS
COMPETENCY PAPER
COMPETENCY COMPONENT BOOKBINDING
ONE-SIGNATURE

E
a
3

INSTRUCTIONAL OBJECTIVE

The student will be able to construct a one-signature book.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 122-123, Johnson.

ALTERNATIVES

Read pages 122-123, Johnson.

EVALUATION

The instructor will determine if the student's completed book is satisfactory.

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS
COMPETENCY PAPER
COMPETENCY COMPONENT BOOKBINDING
MULTI-SIGNATURE

E
a
4

INSTRUCTIONAL OBJECTIVE

The student will be able to identify and assemble the parts of a multi-signature book.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 60-83, Johnson.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval a finished book.

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS Ⓔ

COMPETENCY PAPER ⓐ

COMPETENCY COMPONENT BOOKBINDING ⑤

INSTRUCTIONAL OBJECTIVE DECORATED PAPERS

The student will be able to identify and discuss the various types of decorated papers used in bookbinding.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 155, Johnson.

ALTERNATIVES

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS Ⓔ

COMPETENCY PAPER ⓐ

COMPETENCY COMPONENT BOOKBINDING ⑥

INSTRUCTIONAL OBJECTIVE MARBLING

The student will be able to marbleize paper to use on a cover or end sheets for a book.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 167, Johnson.
View examples of marbled papers.

ALTERNATIVES

Read page 167, Johnson.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS

COMPETENCY PAPER (E)

COMPETENCY COMPONENT BOOKBINDING (a)

INSTRUCTIONAL OBJECTIVE RELIEF PRINTS (7)

The student will be able to decorate a paper to use for a book cover by repeated block printing to make a pattern.

INSTRUCTIONAL ACTIVITIES

Refer to PRINTMAKING A b 1, A b 2, A b 3, A b 4, A b 5.

ALTERNATIVES

EVALUATION

The instructor will critique the student's decorated paper.

CBE INSTRUCTIONAL KEY

MAJOR SKILL

COMPETENCY

COMPETENCY COMPONENT

INSTRUCTIONAL OBJECTIVE

INSTRUCTIONAL ACTIVITIES

ALTERNATIVES

EVALUATION

BOOKBINDING TOOLS AND MATERIALS

papers
book cloth - muslin
coverboards - mat board, heavy cardboard
cord, thread and needle
headbands - opt.
sandpaper - opt.
knife
bonefolder - or substitute tongue depressor, popsicle sticks, etc.
steel square, ruler
brushes
scissors
awl
c-clamp
press
glue pot

VOCABULARY

folio - paper folded once
quarto - paper folded in half and then half again
signature - one section of a book

MARBLING PAPERS, TOOLS AND EQUIPMENT

paper with rag content; others will dissolve
2 trays - larger than size of paper to be marblized
sire - wheat paste to thicken water
oils, paints and thinner
a pointed stick for swirling, common nails and cardboard to make a comb

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	PAPER	E
COMPETENCY COMPONENT	PAPIER MACHÉ	b
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to identify the two types of papier maché construction, pulp and strip.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 18, Pluckrose, and pages 71-73, Mosely.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	PAPER	E
COMPETENCY COMPONENT	PAPIER MACHÉ	b
INSTRUCTIONAL OBJECTIVE	MATERIALS & EQUIPMENT	2

The student will be able to identify tools and materials to produce a papier maché piece.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 71-73, Mosely.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	PAPER	E
COMPETENCY COMPONENT	PAPIER MACHÉ	b
INSTRUCTIONAL OBJECTIVE	PULP MATERIAL PREPARATION	3

The student will be able to prepare materials to develop a papier maché project.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 71-73, Mosely, and page 18-20, Pluckrose.

ALTERNATIVES

Read page 18, Pluckrose.
Read pages 71-73, Koenig.

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	PAPER	E
COMPETENCY COMPONENT	PAPIER MACHÉ	b
INSTRUCTIONAL OBJECTIVE	PROCEDURE	4

The student will be able to form an object from pulp.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 35-39, Koenig.
View examples of objects made from papier pulp.
Construct object from papier pulp.

ALTERNATIVES

Read pages 35-39, Koenig.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	PAPER	E
COMPETENCY COMPONENT	PAPIER MACHÉ	b
INSTRUCTIONAL OBJECTIVE	STRIP ARMATURE	5

The student will be able to build a selected frame to be used as an armature.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to SCULPTURE B d 4.
Assemble an armature from wire or rolled paper tubes.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	PAPER	E
COMPETENCY COMPONENT	PAPIER MACHÉ	b
INSTRUCTIONAL OBJECTIVE	STRIP MATERIAL PREPARATION	6

The student will be able to identify and collect the materials available to construct a papier maché piece.

INSTRUCTIONAL ACTIVITIES

Refer to SCULPTURE B d 3.

ALTERNATIVES

Read pages 74-79, Koenig.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	PAPER	E
COMPETENCY COMPONENT	PAPIER MACHÉ	b
INSTRUCTIONAL OBJECTIVE	WORK PROCEDURE	7

The student will be able to construct a papier maché product using the strip process.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 71-73, Koenig.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	PAPER	E
COMPETENCY COMPONENT	PAPIER MACHÉ	b
INSTRUCTIONAL OBJECTIVE	FINISHING	8

The student will be able to finish an object with gesso and paint.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 80-82, Koenig.

ALTERNATIVES

EVALUATION

The instructor will critique the student's finished object.

PAPIER MACHÉ

Materials

wheat paste, Elmer's glue or the equivalent

newspaper

coat hanger wire, chicken wire

string

base - optional

object to form over - pulp

Resource: CRAFTS DESIGN, Moseley, Johnson & Koenig

Filmstrip - Visual Aides Studio - Papier Maché, Parts I, II, III

Dewey Decimal 745.54

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	PAPER	E
COMPETENCY COMPONENT	FOLDING	c
INSTRUCTIONAL OBJECTIVE	ORIGAMI INTRODUCTION	1

The student will be able to collect and identify the tools and materials used in the craft of origami.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 7-19, Honda.
Collect and identify papers and scissors used to make origami figures.

ALTERNATIVES

EVALUATION

* * *

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	PAPER	E
COMPETENCY COMPONENT	FOLDING	c
INSTRUCTIONAL OBJECTIVE	BASIC FORM	2

The student will be able to fold the basic origami forms used in making most origami birds and animals.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 18-19, Honda.

ALTERNATIVES

Read pages 8, 18-19, Honda.

EVALUATION

The instructor will determine if the student has completed the folding of origami figures according to the instructor's specifications.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	PAPER	E
COMPETENCY COMPONENT	FOLDING	c
INSTRUCTIONAL OBJECTIVE	WYCINANKI INTRODUCTION	3

The student will be able to identify the Polish folk art of wycinanki.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 62-72, Laliberte.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	PAPER	E
COMPETENCY COMPONENT	FOLDING	c
INSTRUCTIONAL OBJECTIVE	WYCINANKI PROCEDURE	4

The student will be able to complete several designs in wycinanki.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 62-72, Laliberte.
View examples supplied by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	E
COMPETENCY	PAPER	c
COMPETENCY COMPONENT	FOLDING	5
INSTRUCTIONAL OBJECTIVE	WYCINANKI PRESENTATION	

The student will be able to display designs in wycinanki.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 62-72, Laliberte.
View slides of wycinanki designs.

ALTERNATIVES

EVALUATION

The instructor will critique the student's design presentation.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	E
COMPETENCY	PAPER	c
COMPETENCY COMPONENT	FOLDING	6
INSTRUCTIONAL OBJECTIVE	PAPER SCULPTURE FOLDS	

The student will be able to execute the basic folds needed to construct paper sculpture forms.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 149-154, Pluckrose, and pages 58-95, Rottger.
The student will cut and fold paper into free-standing and relief forms.

ALTERNATIVES

Read pages 149-154, Pluckrose.
Read pages 58-95, Rottger.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	PAPER	E
COMPETENCY COMPONENT	FOLDING	c
INSTRUCTIONAL OBJECTIVE	PAPER SCULPTURE PROCEDURE	7

The student will be able to construct either a relief or free-standing object in paper.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 58-95, Rottger.

ALTERNATIVES

EVALUATION

The instructor will critique the student's paper object.

CBE INSTRUCTIONAL KEY

MAJOR SKILL

COMPETENCY

COMPETENCY COMPONENT

INSTRUCTIONAL OBJECTIVE

INSTRUCTIONAL ACTIVITIES

ALTERNATIVES

EVALUATION

F GLASS

	a SAND-BLASTING	b LEADED	c KILN FIRED	d PAINTED	e	f	g
1.	Introduction	Introduction	Introduction	Introduction			
2.	Design	Design	Design				
3.	Tools and Materials	Tools and Materials	Equipment				
4.	Process	Process	Procedure				
5.							
6.							
7.							
8.							

h	1.	2.	3.	4.	5.	6.
i	1.	2.	3.	4.	5.	6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	GLASS	F
COMPETENCY COMPONENT	SANDBLASTING	a
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to understand the concept of sandblasting a design or picture onto glass.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 67-70, Pluckrose.

ALTERNATIVES

EVALUATION

* * *

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	GLASS	F
COMPETENCY COMPONENT	SANDBLASTING	a
INSTRUCTIONAL OBJECTIVE	DESIGN	2

The student will be able to develop a design for applying onto glass.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
No reference.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	F
COMPETENCY	GLASS	a
COMPETENCY COMPONENT	SANDBLASTING	3
INSTRUCTIONAL OBJECTIVE	TOOLS & MATERIALS	

The student will be able to identify and use the tools required to complete a sandblasted item.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 70, Pluckrose.

ALTERNATIVES

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	F
COMPETENCY	GLASS	a
COMPETENCY COMPONENT	SANDBLASTING	4
INSTRUCTIONAL OBJECTIVE	PROCESS	

The student will be able to complete a sandblasted piece of glass.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 70, Pluckrose.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval a project in glass that has been sandblasted.

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS

COMPETENCY GLASS F

COMPETENCY COMPONENT LEADED b

INSTRUCTIONAL OBJECTIVE INTRODUCTION 1

The student will be able to understand the process of stained and leaded glass construction.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 70, Pluckrose.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS

COMPETENCY CLASS F

COMPETENCY COMPONENT LEADED b

INSTRUCTIONAL OBJECTIVE DESIGN 2

The student will be able to design a project that will make use of a variety of colored glass.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
No reference.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	GLASS	F
COMPETENCY COMPONENT	LEADED	b
INSTRUCTIONAL OBJECTIVE	TOOLS & MATERIALS	3

The student will be able to identify the tools and materials necessary to complete a leaded glass project.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 67-71, Pluckrose.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	GLASS	F
COMPETENCY COMPONENT	LEADED	b
INSTRUCTIONAL OBJECTIVE	PROCESS	4

The student will be able to construct a stained glass project using the correct techniques to solder, lead and cut.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 69-70, Pluckrose.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval a project in stained/leaded glass.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	GLASS	F
COMPETENCY COMPONENT	KILN FIRED	c
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to identify the process of melting glass in the kiln.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 72, Pluckrose.

ALTERNATIVES

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	GLASS	F
COMPETENCY COMPONENT	KILN FIRED	c
INSTRUCTIONAL OBJECTIVE	DESIGN	2

The student will be able to understand that pre-determined material in this process is limited.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
No reference.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	F
COMPETENCY	GLASS	c
COMPETENCY COMPONENT	KILN FIRED	3
INSTRUCTIONAL OBJECTIVE	EQUIPMENT	

The student will be able to identify that the kiln may be used to complete the process.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 72, Pluckrose.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	F
COMPETENCY	GLASS	c
COMPETENCY COMPONENT	KILN FIRED	4
INSTRUCTIONAL OBJECTIVE	PROCEDURE	

The student will be able to fire glass into various shapes.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 72, Pluckrose.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval a kiln fired piece of glass.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	GLASS	F
COMPETENCY COMPONENT	PAINTING	d
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to understand and paint onto a piece of glass a picture or design.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to PAINTING UNITS C a, C b, D a, D c.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL		
COMPETENCY		
COMPETENCY COMPONENT		
INSTRUCTIONAL OBJECTIVE		

INSTRUCTIONAL ACTIVITIES

ALTERNATIVES

EVALUATION

G BASKETRY

FREE FORMED a	BASE FORMED b	FLAT c	COIL d	e	f	g
Introduction 1.	Introduction	Introduction	Introduction			
Tools 2.	Tools	Tools	Tools			
Process 3.	Process	Process	Process			
Finishing 4.	Finishing	Finishing	Finishing			
5.						
6.						
7.						
8.						
	1.	2.	3.	4.	5.	6.
i	1.	2.	3.	4.	5.	6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS G

COMPETENCY BASKETRY a

COMPETENCY COMPONENT FREE FORMED 1

INSTRUCTIONAL OBJECTIVE INTRODUCTION

The student will be able to understand background on basketry.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 46, LEISURE CRAFT.

ALTERNATIVES

EVALUATION

* * *

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS G

COMPETENCY BASKETRY a

COMPETENCY COMPONENT FREE FORMED 2

INSTRUCTIONAL OBJECTIVE TOOLS & MATERIALS

The student will be able to understand uses of tools and materials required for basketry.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 46, LEISURE CRAFT.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS Ⓖ
COMPETENCY BASKETRY ⓐ
COMPETENCY COMPONENT FREE FORMED ③
INSTRUCTIONAL OBJECTIVE PROCESS

The student will be able to weave a basket.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 46-47, 49-54, LEISURE CRAFT.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS Ⓖ
COMPETENCY BASKETRY ⓐ
COMPETENCY COMPONENT FREE FORMED ④
INSTRUCTIONAL OBJECTIVE FINISHING

The student will be able to finish a basket.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 48-49 and 55, LEISURE CRAFT.

ALTERNATIVES

EVALUATION

The instructor will evaluate for accuracy and neatness in the technique and the creative form.

CBE INSTRUCTIONAL KEY

MAJOR SKILL — GENERAL CRAFTS — G

COMPETENCY — BASKETRY — b

COMPETENCY COMPONENT — BASE FORMED — 1

INSTRUCTIONAL OBJECTIVE — INTRODUCTION

The student will be able to understand the techniques of weaving on a base.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 46-47, LEISURE CRAFT.

ALTERNATIVES

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL — GENERAL CRAFTS — G

COMPETENCY — BASKETRY — b

COMPETENCY COMPONENT — BASE FORMED — 2

INSTRUCTIONAL OBJECTIVE — TOOLS & MATERIALS

The student will be able to understand the tools and materials used .

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 46, LEISURE CRAFT.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS
COMPETENCY BASKETRY
COMPETENCY COMPONENT BASE FORMED
INSTRUCTIONAL OBJECTIVE PROCESS

G b 3

The student will be able to weave a base basket.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 46, LEISURE CRAFT.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS
COMPETENCY BASKETRY
COMPETENCY COMPONENT BASE FORMED
INSTRUCTIONAL OBJECTIVE FINISHING

G b 4

The student will be able to finish a basket.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 46, LEISURE CRAFT.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	G
COMPETENCY	BASKETRY	c
COMPETENCY COMPONENT	FLAT	1
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	

The student will be able to understand the background and history of basketry.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 46, LEISURE CRAFT.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	G
COMPETENCY	BASKETRY	c
COMPETENCY COMPONENT	FLAT	2
INSTRUCTIONAL OBJECTIVE	TOOLS & MATERIALS	

The student will be able to identify the tools used in basketry.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 46, LEISURE CRAFT.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	G
COMPETENCY	BASKETRY	c
COMPETENCY COMPONENT	FLAT	
INSTRUCTIONAL OBJECTIVE	PROCESS	3

The student will be able to weave a flat mat.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 46, LEISURE CRAFT.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	G
COMPETENCY	BASKETRY	c
COMPETENCY COMPONENT	FLAT	
INSTRUCTIONAL OBJECTIVE	FINISHING	4

The student will be able to finish a mat.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 46, LEISURE CRAFT.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval looking for neatness and accuracy in technique.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	BASKETRY	G
COMPETENCY COMPONENT	COIL	d
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to understand the background and techniques of the coil basket.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 376-377, BACK TO BASICS.

ALTERNATIVES

EVALUATION

* * *

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	BASKETRY	G
COMPETENCY COMPONENT	COIL	d
INSTRUCTIONAL OBJECTIVE	TOOLS & MATERIALS	2

The student will be able to know the tools and their uses as they pertain to coiling of a basket.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 376, BACK TO BASICS.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS

COMPETENCY BASKETRY G

COMPETENCY COMPONENT COIL d

INSTRUCTIONAL OBJECTIVE PROCESS 3

The student will be able to coil a basket.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 376, BACK TO BASICS.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS

COMPETENCY BASKETRY G

COMPETENCY COMPONENT COIL d

INSTRUCTIONAL OBJECTIVE FINISHING 4

The student will be able to finish off the coil basket.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 376, BACK TO BASICS.

ALTERNATIVES

EVALUATION

H CANDLES

FREE FORMED a	CASTING b	DIPPED c	POURED d	DECORATION e	f	g
Introduction 1.	Introduction	Introduction	Introduction	Introduction		
Tools 2.	Tools	Tools	Tools	Tools		
Process 3.	Process	Process	Process	Process		
Finishing 4.		Finishing	Finishing	Finishing		
5.						
6.						
7.						
8.						
h	1.	2.	3.	4.	5.	6.
i	1.	2.	3.	4.	5.	6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS

COMPETENCY CANDLES H

COMPETENCY COMPONENT FREE FORM a

INSTRUCTIONAL OBJECTIVE INTRODUCTION 1

The student will be able to understand working with wax to form candles.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 43, Andrew.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS

COMPETENCY CANDLES H

COMPETENCY COMPONENT FREE FORM a

INSTRUCTIONAL OBJECTIVE TOOLS & MATERIALS 2

The student will be able to identify the tools used for making candles as well as safety precautions.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 40, Andrew.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	CANDLES	H
COMPETENCY COMPONENT	FREE FORM	a
INSTRUCTIONAL OBJECTIVE	PROCESS	3

The student will be able to understand techniques and form a candle.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 43, Andrew.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	CANDLES	H
COMPETENCY COMPONENT	FREE FORM	a
INSTRUCTIONAL OBJECTIVE	FINISHING	4

The student will be able to finish a free form candle.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

The instructor will evaluate a free form candle for correctness and creativeness of technique.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	CANDLES	H
COMPETENCY COMPONENT	CASTING	b
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to understand the method of casting wax for candles.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 39 and 42, Andrew.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	CANDLES	H
COMPETENCY COMPONENT	CASTING	b
INSTRUCTIONAL OBJECTIVE	TOOLS & MATERIALS	2

The student will be able to identify the tools used in casting and their safety.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 40, Andrew.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS
COMPETENCY CANDLES H
COMPETENCY COMPONENT CASTING b
INSTRUCTIONAL OBJECTIVE PROCESS 3

The student will be able to cast a candle.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 39, Andrew.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the correctness, neatness and creative use of technique.

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS
COMPETENCY CANDLES H
COMPETENCY COMPONENT DIPPED c
INSTRUCTIONAL OBJECTIVE INTRODUCTION 1

The student will be able to understand how to build a candle by dipping.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 38, Andrew.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS
COMPETENCY CANDLES
COMPETENCY COMPONENT DIPPED
INSTRUCTIONAL OBJECTIVE TOOLS & MATERIALS

H c 2

The student will be able to identify the tools and materials used in dipped candles and their safety.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 40, Andrew.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS
COMPETENCY CANDLES
COMPETENCY COMPONENT DIPPED
INSTRUCTIONAL OBJECTIVE PROCESS

H c 3

The student will be able to form candles by dipping.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 38, Andrew.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	CANDLES	H
COMPETENCY COMPONENT	DIPPED	c
INSTRUCTIONAL OBJECTIVE	FINISHING	4

The student will be able to place a finish on a dipped candle.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the correctness and neatness of technique.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	CANDLES	H
COMPETENCY COMPONENT	POURED	d
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to understand the process of pouring wax.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 38 and 43, Andrew.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	CANDLES	H
COMPETENCY COMPONENT	POURED	d
INSTRUCTIONAL OBJECTIVE	TOOLS & MATERIALS	2

The student will be able to identify the uses and safety of the tools used for poured candles.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 40, Andrew.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	CANDLES	H
COMPETENCY COMPONENT	POURED	d
INSTRUCTIONAL OBJECTIVE	PROCESS	3

The student will be able to pour a candle.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 38 and 43, Andrew.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	CANDLES	H
COMPETENCY COMPONENT	POURED	d
INSTRUCTIONAL OBJECTIVE	FINISHING	4

The student will be able to put a finish on the candle.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the correctness and neatness of technique.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	CANDLES	H
COMPETENCY COMPONENT	DECORATION	e
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to understand the variety of methods to decorate a candle.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 43-44, Andrew.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	CANDLES	H
COMPETENCY COMPONENT	DECORATION	e
INSTRUCTIONAL OBJECTIVE	TOOLS & MATERIALS	2

The student will be able to understand the tools used in decoration of candles and their safety.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 40, Andrew.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	CANDLES	H
COMPETENCY COMPONENT	DECORATION	e
INSTRUCTIONAL OBJECTIVE	PROCESS	3

The student will be able to use a particular method of decoration on a candle.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 43-44, Andrew.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS
COMPETENCY CANDLES
COMPETENCY COMPONENT DECORATION
INSTRUCTIONAL OBJECTIVE FINISHING

H e 4

The student will be able to put a finish on the candle.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the method for correctness, neatness and appropriateness for the candle shape.

CBE INSTRUCTIONAL KEY

MAJOR SKILL
COMPETENCY
COMPETENCY COMPONENT
INSTRUCTIONAL OBJECTIVE

INSTRUCTIONAL ACTIVITIES

ALTERNATIVES

EVALUATION

I MOSAICS

a *Direct/Indirect*	b	c	d	e	f	g
1. Introduction						
2. Equipment						
3. Materials						
4. Adhesives						
5. Design						
6. Process						
7. Grouting, Finishing, & Framing						
8.						
h	1.	2.	3.	4.	5.	6.
i	1.	2.	3.	4.	5.	6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	MOSAICS	I
COMPETENCY COMPONENT	DIRECT	a
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to identify the differences among direct, indirect, and experimental methods of making mosaics.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 65-87, Timmons.

The instructor will show examples of mosaics made by the two basic methods and also by the newer, more experimental methods.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	MOSAICS	I
COMPETENCY COMPONENT	DIRECT	a
INSTRUCTIONAL OBJECTIVE	TOOLS	2

The student will be able to identify and use the different tools required for cutting mosaic materials.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 45-49, Timmons.

The instructor will show examples of products made with various cutting tools and will demonstrate how to use tools.

ALTERNATIVES

EVALUATION

The instructor will observe the student's technique of cutting material with attention to proper usage of the correct tool.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	MOSAICS	I
COMPETENCY COMPONENT	DIRECT	a
INSTRUCTIONAL OBJECTIVE	MATERIALS	3

The student will be able to identify the different types of materials available for making mosaics.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 35-44, Timmons.
The instructor will show examples of the different materials used and pictures of final products.

ALTERNATIVES

EVALUATION

The instructor will approve the student's description of materials to be used for a mosaic project.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	MOSAICS	I
COMPETENCY COMPONENT	DIRECT	a
INSTRUCTIONAL OBJECTIVE	ADHESIVES	4

The student will be able to identify the different adhesives and setting materials for mosaics, and will be able to apply adhesive to a mosaic project.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 49-56, Timmons.
The instructor will show examples of different adhesives and the finished products (or photos of products) made with various adhesives.

ALTERNATIVES

EVALUATION

The instructor will critique the student's presented mosaic with attention to the use of correct adhesive and its degree of success.

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS
COMPETENCY MOSAICS I
COMPETENCY COMPONENT DIRECT a
INSTRUCTIONAL OBJECTIVE DESIGN 5

The student will be able to create a design for a mosaic.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 21-33, Timmons.
The instructor will show examples of plans for mosaics and the finished products (or photos of these products) made from these plans.

ALTERNATIVES

EVALUATION

The instructor will critique the student's presented mosaic design.

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS
COMPETENCY MOSAICS I
COMPETENCY COMPONENT DIRECT a
INSTRUCTIONAL OBJECTIVE PROCESS 6

The student will be able to select from the different bases and supports available for making mosaics and will be able to construct a mosaic.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 56-85, Timmons.
The instructor will show examples of the different bases and supports used for mosaics and of products (or photos of products) made with these different bases and supports.

ALTERNATIVES

EVALUATION

The instructor will critique the student's presented mosaic with attention to secure adherence to an appropriate base or support.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	MOSAICS	I
COMPETENCY COMPONENT	DIRECT	a
INSTRUCTIONAL OBJECTIVE	FINISHING	7

The student will be able to identify the different finishing and framing techniques for application to a mosaic project.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 61-64, Timmons.
The instructor will show examples of different finishing and framing techniques used on projects (or photographs of projects).

ALTERNATIVES

EVALUATION

The instructor will critique the student's presented mosaic with attention to appropriate finishing and framing.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	MOSAICS	I
COMPETENCY COMPONENT	INDIRECT	b
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to identify the differences among direct, indirect, and experimental methods of mosaic making.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 9-20, 65-107, Timmons.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	MOSAICS	I
COMPETENCY COMPONENT	INDIRECT	b
INSTRUCTIONAL OBJECTIVE	TOOLS	2

The student will be able to identify and use the different tools required for mosaic materials.

INSTRUCTIONAL ACTIVITIES

Refer to I a 1.

ALTERNATIVES

EVALUATION

Refer to I a 1.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	MOSAICS	I
COMPETENCY COMPONENT	INDIRECT	b
INSTRUCTIONAL OBJECTIVE	MATERIALS	3

The student will be able to idenfity the different types of materials available for making mosaics.

INSTRUCTIONAL ACTIVITIES

Refer to I a 3.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS
COMPETENCY MOSAICS I
COMPETENCY COMPONENT INDIRECT b
INSTRUCTIONAL OBJECTIVE ADHESIVES 4

The student will be able to identify and use the different adhesives and setting materials required for mosaics.

INSTRUCTIONAL ACTIVITIES

Refer to I a 4.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS
COMPETENCY MOSAICS I
COMPETENCY COMPONENT INDIRECT b
INSTRUCTIONAL OBJECTIVE DESIGN 5

The student will be able to create a design for a mosaic.

INSTRUCTIONAL ACTIVITIES

Refer to I a 5.

ALTERNATIVES

EVALUATION

Refer to I a 5.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	I
COMPETENCY	MOSAICS	b
COMPETENCY COMPONENT	INDIRECT	6
INSTRUCTIONAL OBJECTIVE	PROCESS	

The student will be able to select from the different bases and supports available for mosaics, and will be able to construct a mosaic.

INSTRUCTIONAL ACTIVITIES

Refer to I a 6.

ALTERNATIVES

EVALUATION

Refer to I a 6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	I
COMPETENCY	MOSAICS	b
COMPETENCY COMPONENT	INDIRECT	7
INSTRUCTIONAL OBJECTIVE	FINISHING	

The student will be able to identify the different finishing and framing techniques for application to a mosaic project.

INSTRUCTIONAL ACTIVITIES

Refer to I a 7.

ALTERNATIVES

EVALUATION

J PUPPETRY

	a	b	c	d	e	f	g
	GLOVE	*STRING*	*SHADOW*	*ROD*	*STAGING*		
1.	Introduction	Introduction	Introduction	Introduction	Introduction		
2.	Tools and Materials	Tools and Materials	Tools and Materials	Tools and Materials	Tools and Materials		
3.	Types	Types	Construction	Types	Types		
4.	Construction	Construction		Construction	Construction		
5.							
6.							
7.							
8.							

h	1.	2.	3.	4.	5.	6.
i	1.	2.	3.	4.	5.	6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS
COMPETENCY PUPPETRY J
COMPETENCY COMPONENT GLOVE a
INSTRUCTIONAL OBJECTIVE INTRODUCTION 1

The student will be able to understand the different qualities and functions of a glove puppet.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 171-172, Pluckrose.
Refer to pages 17-19, Hanford.
Refer to pages 6-28, Baird.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS
COMPETENCY PUPPETRY J
COMPETENCY COMPONENT GLOVE a
INSTRUCTIONAL OBJECTIVE TOOLS & MATERIALS 2

The student will be able to recognize and assemble the tools and materials needed to construct glove puppets.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 173, Pluckrose.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS

COMPETENCY PUPPETRY J

COMPETENCY COMPONENT GLOVE a

INSTRUCTIONAL OBJECTIVE TYPES 3

The student will be able to identify the types of glove puppets.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 173-174, Pluckrose.

ALTERNATIVES

EVALUATION

* * *

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS

COMPETENCY PUPPETRY J

COMPETENCY COMPONENT GLOVE a

INSTRUCTIONAL OBJECTIVE CONSTRUCTION 4

The student will be able to construct a glove puppet.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 175-176, Pluckrose.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the completed glove puppet.

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS

COMPETENCY PUPPETRY Ⓙ

COMPETENCY COMPONENT STRING ⓑ

INSTRUCTIONAL OBJECTIVE INTRODUCTION ①

The student will be able to identify string puppets.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to page 171, Pluckrose.
Refer to pages 16-17, Hanford.
Refer to pages 6-28, Baird.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS

COMPETENCY PUPPETRY Ⓙ

COMPETENCY COMPONENT STRING ⓑ

INSTRUCTIONAL OBJECTIVE TOOLS & MATERIALS ②

The student will be able to select tools and materials needed for string puppets.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to page 177, Pluckrose.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	J
COMPETENCY	PUPPETRY	b
COMPETENCY COMPONENT	STRING	3
INSTRUCTIONAL OBJECTIVE	TYPES	

The student will be able to describe the types of string puppets.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pagus 177-179, Pluckrose.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	J
COMPETENCY	PUPPETRY	b
COMPETENCY COMPONENT	STRING	4
INSTRUCTIONAL OBJECTIVE	CONSTRUCTION	

The student will be able to construct a string puppet.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 179-180, Pluckrose.

ALTERNATIVES

EVALUATION

The teacher will evaluate for approval the completed string puppet.

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS

COMPETENCY PUPPETRY J

COMPETENCY COMPONENT SHADOW c

INSTRUCTIONAL OBJECTIVE INTRODUCTION 1

The student will be able to describe the types and origin of shadow puppets.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 172, Pluckrose.
Refer to pages 14-16, Hanford.
Refer to pages 6028, Baird.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS

COMPETENCY PUPPETRY J

COMPETENCY COMPONENT SHADOW c

INSTRUCTIONAL OBJECTIVE TOOLS & MATERIALS 2

The student will be able to identify the tools and materials needed for shadow puppets.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 172, Pluckrose.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS J

COMPETENCY PUPPETRY c

COMPETENCY COMPONENT SHADOW 3

INSTRUCTIONAL OBJECTIVE CONSTRUCTION

The student will be able to construct a shadow puppet.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 172-173, Pluckrose.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the completed shadow puppet.

CBE INSTRUCTIONAL KEY

MAJOR SKILL

COMPETENCY

COMPETENCY COMPONENT

INSTRUCTIONAL OBJECTIVE

INSTRUCTIONAL ACTIVITIES

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS

COMPETENCY PUPPETRY J

COMPETENCY COMPONENT ROD d

INSTRUCTIONAL OBJECTIVE INTRODUCTION 1

The student will be able to identify the qualities of rod puppets.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 171, Pluckrose.

ALTERNATIVES

Refer to pages 16-17, Hanford.
Refer to pages 6-28, Baird.

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS

COMPETENCY PUPPETRY J

COMPETENCY COMPONENT ROD d

INSTRUCTIONAL OBJECTIVE TOOLS & MATERIALS 2

The student will be able to assemble the tools and materials for rod puppets.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 181, Pluckrose.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	PUPPETRY	J
COMPETENCY COMPONENT	ROD	d
INSTRUCTIONAL OBJECTIVE	TYPES	3

The student will be able to recognize the types of rod puppets.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 181, Pluckrose.

ALTERNATIVES

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	PUPPETRY	J
COMPETENCY COMPONENT	ROD	d
INSTRUCTIONAL OBJECTIVE	CONSTRUCTION	4

The student will be able to construct a rod puppet.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 181, Pluckrose.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the completed rod puppet.

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS

COMPETENCY PUPPETRY J

COMPETENCY COMPONENT STAGING e

INSTRUCTIONAL OBJECTIVE INTRODUCTION 1

The student will be able to discuss the development of the puppet theatre.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 182, Pluckrose.

ALTERNATIVES

Refer to pages 56-57, Hanford.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS

COMPETENCY PUPPETRY J

COMPETENCY COMPONENT STAGING e

INSTRUCTIONAL OBJECTIVE TOOLS & MATERIALS 2

The student will be able to assemble tools and materials for stage production.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 182-183, Pluckrose.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS

COMPETENCY PUPPETRY (J)

COMPETENCY COMPONENT STAGING (e)

INSTRUCTIONAL OBJECTIVE TYPES (3)

The student will be able to discuss the types of puppet staging.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 182, Pluckrose.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS

COMPETENCY PUPPETRY (J)

COMPETENCY COMPONENT STAGING (e)

INSTRUCTIONAL OBJECTIVE CONSTRUCTION (4)

The student will be able to construct a stage depending on the type of puppetry being used.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 182, Pluckrose.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval the completed puppet stage.

K SIGNS

PAINTING *a*	*CARVING* *b*	*c*	*d*	*e*	*f*	*g*
Introduction 1.	Introduction					
Materials 2.	Tools and Materials					
Design 3.	Design					
Process 4.	Process					
5.						
6.						
7.						
8.						

h	1.	2.	3.	4.	5.	6.
i	1.	2.	3.	4.	5.	6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS
COMPETENCY SIGNS K
COMPETENCY COMPONENT PAINTING a
INSTRUCTIONAL OBJECTIVE INTRODUCTION 1

The student will be able to understand the art of painting signs on wood.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to COMMERCIAL ART - A b 1.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS
COMPETENCY SIGNS K
COMPETENCY COMPONENT PAINTING a
INSTRUCTIONAL OBJECTIVE MATERIALS 2

The student will be able to select materials to design a sign.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
No reference.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	K
COMPETENCY	SIGNS	a
COMPETENCY COMPONENT	PAINTING	3
INSTRUCTIONAL OBJECTIVE	DESIGN	

The student will be able to create a design to be used on a sign.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
No reference.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	K
COMPETENCY	SIGNS	a
COMPETENCY COMPONENT	PAINTING	4
INSTRUCTIONAL OBJECTIVE	PROCESS	

The student will be able to complete a sign using the painted process.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to COMMERCIAL ART units - A b 2 and A b 3.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval a project in painted wooden signs.

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS
COMPETENCY SIGNS Ⓚ
COMPETENCY COMPONENT CARVING ⓑ
INSTRUCTIONAL OBJECTIVE INTRODUCTION ①

The student will be able to understand the art of carving signs on wood.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 17-22, Sayers.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS
COMPETENCY SIGNS Ⓚ
COMPETENCY COMPONENT CARVING ⓑ
INSTRUCTIONAL OBJECTIVE TOOLS & MATERIALS ②

The student will be able to identify the tools and materials used in carving wood.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 27-32 and 102-109, Sayers.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS

COMPETENCY SIGNS K

COMPETENCY COMPONENT CARVING b

INSTRUCTIONAL OBJECTIVE DESIGN 3

The student will be able to create a design to be used on a wooden sign.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
No reference.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS

COMPETENCY SIGNS K

COMPETENCY COMPONENT CARVING b

INSTRUCTIONAL OBJECTIVE PROCESS 4

The student will be able to complete a sign using either the incised or relief process.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 33-50, Sayers.

ALTERNATIVES

EVALUATION

The instructor will evaluate for approval a project in carved wooden signs.

L TOYS

STATIC a	MOBILE b	c	d	e	f	g
Introduction 1.	Introduction					
Design 2.	Design					
Process 3.	Process					
4.						
5.						
6.						
7.						
8.						
	1.	2.	3.	4.	5.	6.
i	1.	2.	3.	4.	5.	6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	TOYS	L
COMPETENCY COMPONENT	STATIC	a
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to understand the function of a static toy.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 7-9, Schutze.
Refer to page 34, LEISURE CRAFT.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	GENERAL CRAFTS	
COMPETENCY	TOYS	L
COMPETENCY COMPONENT	STATIC	a
INSTRUCTIONAL OBJECTIVE	DESIGN	2

The student will be able to draw a form of toy to fit predetermined function.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 7-9, Schutze.
Refer to page 34, LEISURE CRAFT.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS

COMPETENCY TOYS L

COMPETENCY COMPONENT STATIC a

INSTRUCTIONAL OBJECTIVE PROCESS 3

The student will be able to design a toy by the material chosen.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 7-9, Schutze.
Refer to page 34, LEISURE CRAFT.

ALTERNATIVES

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS

COMPETENCY TOYS L

COMPETENCY COMPONENT MOBILE b

INSTRUCTIONAL OBJECTIVE INTRODUCTION 1

The student will be able to understand the function of a mobile. The student should consider imagination and the age of child while designing.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to L a 1.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS

COMPETENCY TOYS L

COMPETENCY COMPONENT MOBILE b

INSTRUCTIONAL OBJECTIVE DESIGN 2

The student will be able to draw form to solve function.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL GENERAL CRAFTS

COMPETENCY TOYS L

COMPETENCY COMPONENT MOBILE b

INSTRUCTIONAL OBJECTIVE PROCESS 3

The student will be able to make a design out of material chosen using appropriate technique.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CRAFTS

Airey, et al. NEW IDEAS IN
CARD & PAPER CRAFT
Davis Publications

Allard. RUG MAKING TECHNIQUES
& DESIGNS. Davis Publications

Anderson. CREATIVE EXPLORATION
IN CRAFTS. Creative Hands

Anderson. KILN-FIRED GLASS
Davis Publications

Appel. SAND ART
Creative Hands Bookshop

Appel. SAND ART
Crown Publishers

Bacon. ART OF WALL STENCILING
Funk & Wagnall

Ballarian. FABRIC COLLAGE
Creative Hands Bookshop

Barnsley. CRAFTS IN PLASTIC
FORM. Davis Publications

Belfer. DESIGNING IN BATIK
& TIE DYE. Davis Publications

Belfer. DESIGNING IN STITCHING
& APPLIQUE. Davis Publications

Bernstein. STAINED GLASS CRAFT
Davis Publications

Berthier. ART OF KNOTS
Creative Hands Bookshop

Bodor. RUBBINGS & TEXTURES
Davis Publications

Bowman. TOOTHPICK SCULPTURE &
ICE CREAM STICK ART
Creative Hands Bookshop

Boyles. BARGELLO-AN EXPLOSION IN
COLOR. Davis Publications

Brotherton. RUSH & LEAF CRAFT
Creative Hands Bookshop

Gary. USEFUL BASKETS
Creative Hands Bookshop

Cauro. STRINGCRAFT
Creative Hands Bookshop

Chiate & DeMay. CREATIVE GOLD & SILVERSMITHING JEWELRY. Davis Publications

Chisholm. CANDLEMAKER'S PRIMER
Davis Publications

Christy & Tracy. QUILLING-PAPER ART FOR
EVERYONE. Davis Publications

Cone. KNIT ART
Davis Publications

Coutts. BASKETS & BEYOND
Creative Hands Bookshop

Deutch. CRAFTS JAMBOREE
Van Nostrand Reinhold

DiValentin. PRACTICAL ENCYCLOPEDIA OF
CRAFTS. Davis Publications

Dogill. BEADWORK TECHNIQUE OF STRINGING,
THREADING AND WEAVING
Creative Hands Bookshop

Eassey. IN PRAISE OF HANDS
Davis Publications

Elyse & Sommer. CREATING WITH DRIFTWOOD
& WEATHERED WOOD. Davis Publications

Elyse & Sommer. WEARABLE CRAFTS
Crown Publishers

Enthoven. STITCHES OF CREATIVE EMBROIDERY
Davis Publications

Epple. SOMETHING FROM NOTHING CRAFTS
Creative Hands Bookshop

Etal. HOW TO START YOUR OWN CRAFT BUSINESS
Davis Publications

Evarts. ART & CRAFT OF GREETING CARDS
Davis Publications

Feder. CANDLEMAKING DESIGN BOOK
Davis Publications

Fraser. DECORATIVE PLASTERCRAFT
Crown Publishers

Fraser. DECORATIVE TOLE PAINTING
Crown Publishers

Gardner. DOUGH CREATIONS
Creative Hands Bookshop

Gibbs. BATIK UNLIMITED
Davis Publications

Ginnett. MAKE YOUR OWN RINGS &
OTHER THINGS WORKING WITH SILVER
Davis Publications

Girard. COLOR & COMPOSITION,
A GUIDE FOR ARTISTS
Davis Publications

Goodman. ART FROM SHELLS
Crown Publishers

Grae. NATURE'S COLORS-DYES
FROM PLANTS Davis Publications

Greenhower. MAKING MINIATURE
TOYS AND DOLLS
Creative Hands Bookshop

Griswold. THE NEW HANDICRAFT:
PROCESS AND PROJECTS
Van Nostrand Reinhold

Hart. NATURAL BASKETRY (paper)
Creative Hands Bookshop

Harvey. CRAFTS OF MEXICO
Davis Publications

Harvey. MACRAMÉ: THE ART
OF CREATIVE KNOTTING
Davis Publications

Harvey. TECHNIQUES OF
BASKETRY. Davis Publications

Horn. CRAFTS FOR TODAY'S SCHOOLS
Davis Publications

Howlett. ART IN CRAFTMAKING
BASIC METHODS & MATERIALS
Davis Publications

Isenberg. HOW TO WORK IN STAINED
GLASS. Davis Publications

Jeffreys. ART OF LIBRARIAN: A COLLECTION OF
ORIGINAL PAPERS FROM THE LIBRARY OF THE
UNIVERSITY OF NEWCASTLE UPON TYNE
Routledge & Kegan

Kaethe. BOBBIN LACE: FORM BY THE TWISTING
OF CORDS. Davis Publications

Katzenberg. ART & STITCHERY: NEW DIRECTIONS
Davis Publications

Katzenberg. NEEDLEPOINT & PATTERN
Davis Publications

Kaykendall. ART & DESIGN IN PAPER MACHE
Hearthside

Kenny. CREATIVE DESIGN IN SAND CASTING
Creative Hands Bookshop

Ketchum. AMERICAN BASKETRY & WOODENWARE
Davis Publications

Kraacher. SYMMOGRAPHY: LINEAR THREAD DESIGN
Creative Hands Bookshop

Kreischer. STRING ART PATTERN BOOK I
Crown Publishers

Kreischer. STRING ART: SYMMOGRAPHY
Crown Publishers

Kreischer. SYMMOGRAPHY: DESIGNS WITH YARN
Davis Publications

Krevitsky. BATIK: ARTS & CRAFTS
Davis Publications

Krevitsky. STITCHERY ARTS & CRAFTS
Davis Publications

Kulasiewicz. GLASSBLOWING
Davis Publications

LaBarge. BASKETMAKING FROM THE BEGINNING
Creative Hands Booskop

LaCroix. BEADS PLUS MACRAMÉ
Creative Hands Bookshop

LaCroix. BEADS PLUS MACRAMÉ
Davis Publications

Lidstone. BUILDING WITH CARDBOARD
Davis Publications

Lillow. INTRODUCING MACHINE
EMBROIDERY. Davis Publications

Lips. ART & STAINED GLASS
Doubleday

Malcolm. ART FROM RECYCLED
MATERIALS. Davis Publications

Marein. STITCHERY, NEEDLEPOINT,
APPLIQUE. Davis Publications

Marshall. FOILCRAFT
Creative Hands Bookshop

McNeill. PULLED THREAD EMBROIDERY
Davis Publications

Meilach. BOX ART: ASSEMBLAGE
& CONSTRUCTION
Davis Publications

Meilach. CONTEMPORARY BATIK &
TIE DYE METHODS-INSPIRATION-DYES
Davis Publications

Meilach. CREATING ART WITH BREAD
DOUGH (paper)
Creative Hands Bookshop

Meilach. CREATING ART WITH BREAD
DOUGH. Crown Publishers

Meilach. CREATING MODERN
FURNITURE. Crown Publishers

Meilach. MACRAMÉ
Davis Publications

Meilach. MACRAMÉ ACCESSORIES
Davis Publications

Meilach. MODERN APPROACH TO
BASKETRY. Davis Publications

Meilach. PAPER MACHÉ ARTISTRY
Crown Publishers

Mosely, et al. CRAFTS DESIGN
Davis Publications

Murphy. BEADWORK FROM AMERICAN
INDIAN DESIGN
Creative Hands Bookshop

Murphy. BEAD WORK FROM AMERICAN
INDIAN DESIGN. Davis Publications

Nassiet. WHAT TO MAKE WITH NUTS & GRAINS
Creative Hands Bookshop

Newman. CONTEMPORARY AFRICAN ARTS & CRAFTS
Davis Publications

Newman. CONTEMPORARY DECOUPAGE
Crown Publishers

Newman. CONTEMPORARY DECOUPAGE
Davis Publishers

Newman. CREATIVE CANDLEMAKING
Davis Publications

Newman. PLASTICS AS AN ART FORM
Davis Publications

Newman. PLASTICS FOR THE CRAFTSMAN
Davis Publications

Newman. QUILTING, PATCHWORK APPLIQUE &
TRAPUNTO. Davis Publications

Newman. THE CONTAINER BOOK
Crown Publishers

Newman. THE FRAME BOOK
Davis Publications

Newman. WIRE ART
Davis Publications

Newman & Newman. PLASTICS FOR THE
CRAFTSMAN. Crown Publishers

Newman & Newman. WIRE ART
Crown Publishers

Newsome. EGG DECORATING
Crown Publishers

Nicholson. CREATIVE EMBROIDERY
Davis Publications

O'Brien. TECHNIQUES OF STAINED GLASS
LEADED, FACETED, AND LAMINATED GLASS
Van Nostrand Reinhold

Patton. POP-TOPPING
Creative Hands Bookshop

Portchmouth. CREATIVE CRAFTS FOR TODAY
Davis Publications

Rainey. WALL HANGINGS: DESIGNING WITH
FABRIC & THREAD
Davis Publications

Rathenberg. DECORATING GLASS
Crown Publishers

Rayside. CREATING RUG ART WITH REMNANTS. Davis Publishers

Reed & Orze. ART FROM SCRAP
Davis Publications

Riviere. PIN PICTURES WITH WIRE & THREAD
Creative Hands Bookshop

Robertson. DYES FROM PLANTS
Davis Publications

Robinson. CONTEMPORARY BASKETRY
Creative Hands Bookshop

Rome & Devlin. NEW LOOK AT NEEDLEPOINT. Davis Publications

Rothenberg. CREATIVE STAINED GLASS. Davis Publications

Roukes. CRAFTS IN PLASTIC
Davis Publications

Roukes. PLASTICS FOR KINETIC ART. Davis Publications

Rush. STITCHERY IDEA BOOK
Davis Publications

Saeger. STRING THINGS YOU CAN MAKE. Creative Hands Bookshop

Saeger. STRING THINGS YOU CAN MAKE. Davis Publications

Sanford. STRAW WORK & CORN DOLLIES
Davis Publications

Sarff & Harem. SYMMOGRAPHY: LINEAR THREAD DESIGN
Creative Hands Bookshop

Sarff. CRAFTS IN POLYESTER RESIN
Davis Publications

Schegger. MAKE YOUR OWN MOBILES
Davis Publications

Schneider. CRAFTS OF THE NORTH AMERICAN INDIANS
Davis Publications

Scott & Newman. KITE CRAFT
Crown Publishers

Seyd. DESIGNING WITH STRING
Davis Publications

Seyd. INTRODUCING BEADS
Davis Publications

Sharpton. STRING ART STEP BY STEP
Creative Hands Bookshop

Sharpton. STRING ART STEP BY STEP
Davis Publications

Short. INTRODUCING QUILTING
Davis Publications

Smith. COMPLETE CANDLEMAKER
Davis Publications

Sommer. CAREER OPPORTUNITIES IN CRAFT: THE FIRST COMPLETE GUIDE FOR SUCCESS AS A CRAFTS PROFESSIONAL
Crown Publishers

Sommer. PILLOW MAKING AS AN ART & CRAFT
Creative Hands Bookshop

Sommer. ROCK & STONE CRAFT
Crown Publishers

Sommer. ROCK & STONE CRAFT
Davis Publications

Stephan. CREATING WITH TISSUE PAPER
Davis Publications

Stephenson. BASKETRY OF THE APPALACHIAN MOUNTAINS. Creative Hands Bookshop

Stevenson. ART & MAKING WOODEN TOYS
Chilton

Stose. CANDLE-MAKING
Davis Publications

Stribling. ART FROM FOUND MATERIAL
Davis Publications

Stribling. ART FROM FOUND MATERIALS: DISCARDED & NATURAL
Crown Publishers

Strom & Enestrom. BIG KNOT MACRAMÉ
Davis Publications

Vestal. CRAFT OF PHOTOGRAPHY
Davis Publications

Wasley & Harris. BEAD DESIGN
Crown Publishers

Weiss. CLAY, WOOD & WIRE
Davis Publications

Weiss. STICKS, SPOOLS & FEATHERS
Creative Hands Bookshop

Westland. COMPLETE BOOK OF HOMECRAFTS. Davis Publications

Willard, et al. ART & CRAFT OF SANDING

Willcox. TECHNIQUES OF RYA KNOTTING
Davis Publications

Wiseman. RAG TAPESTRIES & WOOL MOSAICS. Davis Publications

Wood. STAINED GLASS CRAFTING
Davis Publications

CROSS STITCH PATTERNS IN COLOR
Davis Publications

MAKING STAINED GLASS
Davis Publications

MOSAIC

Avi-Yonah. THE ART OF MOSAICS
Lerner Publishers

Stribling. MOSAIC TECHNIQUES
Crown Publishers

Timmons. DESIGNING AND MAKING MOSAICS
Davis Publishers

LEATHER

Anderson. LEATHERCRAFT
Lerner Publishers

Cherry. GENERAL LEATHER CRAFT
McKnight & McKnight

Faulkner. LEATHERCRAFT BY HAND

Genfan & Tawtzsch. LEATHER DECORATIONS
Creative Hands Bookshop

Groneman. LEATHERCRAFT
Creative Hands Bookshop

Morris. MAKING CLOTHES IN LEATHER
Creative Hands Bookshop

Newman. LEATHER AS ART & CRAFT
Crown Publishers

Stohlmar. LEATHERWORK MANUAL
Tandy Leather Company

Wilcox & Manning. LEATHER
Davis Publishers

MARIONETTES

Alkema. PUPPET MAKING
Davis Publishers

Baird. THE ART OF THE PUPPET
Macmillan Co., NY, 1965

Boehn. PUPPETS & AUTOMATA
Dover Publishers

Fling. MARIONETTES HOW TO MAKE AND WORK THEM
Dover Publications

Hanford. PUPPETS AND PUPPETEERING
Drake Publishers, NY, 1976

Hopper. PUPPET MAKING THROUGH THE GRADES
Davis Publishers

Kampmann. CREATING WITH PUPPETS
Davis Publishers

Motley. DESIGNING AND MAKING STAGE COSTUMES
Davis Publishers

Pluckrose. THE BOOK OF CRAFTS
Galahad Books, NY, 1971

Roth. THE ART OF MAKING PUPPETS AND MARIONETTES
Creative Hands Bookshop

JEWELRY

METAL

Fabrication a	*Forging* b	*Casting* c	*Enameling* d	e	f	g
Design 1.	Design	Design	Introduction			
Tools 2.	Tools	Tools	Tools & Equipment			
Cutting 3.	Process	Materials & Equipment	Firing			
Bending 4.		Model Preparation	Process			
Wire Forming 5.		Procedure	Finishing			
Soldering 6.		Finishing				
Joining 7.		Findings				
Findings 8.						
Decorating 9.	1.	2.	3.	4.	5.	6.
Polishing 10.	1.	2.	3.	4.	5.	6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	JEWELRY	
COMPETENCY	METAL	Ⓐ
COMPETENCY COMPONENT	FABRICATION	ⓐ
INSTRUCTIONAL OBJECTIVE	DESIGN	①

The student will be able to design a piece of jewelry using the basic principles of design.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 222-242, von Neumann.

ALTERNATIVES

Read pages 52-76, Franke.

EVALUATION

The instructor will critique the student's jewelry design.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	JEWELRY	
COMPETENCY	METAL	Ⓐ
COMPETENCY COMPONENT	FABRICATION	ⓐ
INSTRUCTIONAL OBJECTIVE	TOOLS	②

The student will be able to identify, use, and care for the tools required to fabricate metal jewelry.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 9-17, von Neumann, and pages 140-149, Karlen.

ALTERNATIVES

Read pages 37-51, Franke.

EVALUATION

The instructor will determine if the student can visually identify different jewelry tools by proper name, use, and special care.

CBE INSTRUCTIONAL KEY

MAJOR SKILL JEWELRY Ⓐ
COMPETENCY METAL ⓐ
COMPETENCY COMPONENT FABRICATION ③
INSTRUCTIONAL OBJECTIVE CUTTING

The student will be able to cut metal to various shapes.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 20-28, von Neumann.

ALTERNATIVES

Read pages 78-88, Franke.
View loop - L 739.27, available from I.M.C.

EVALUATION

The instructor will observe the student's various cutting operations to determine the student's knowledge of techniques.

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL JEWELRY Ⓐ
COMPETENCY METAL ⓐ
COMPETENCY COMPONENT FABRICATION ④
INSTRUCTIONAL OBJECTIVE BENDING

The student will be able to shape metal by various bending methods.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 64-70, 79, von Neumann.

ALTERNATIVES

Read pages 151-152, 156, Karlen, and pages 25-42, 55-57, Sommer.
View loop L 739.27.

EVALUATION

The instructor will observe and critique the student's demonstration of proper jewelry bending methods.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	JEWELRY	
COMPETENCY	METAL	A
COMPETENCY COMPONENT	FABRICATION	a
INSTRUCTIONAL OBJECTIVE	WIRE FORMING	5

The student will be able to make a piece of jewelry from wire using the following techniques: twisting, rolling, and drawing.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 113-114, von Neumann; poges 134-139, Franke; pages 28-39, Sommer.

ALTERNATIVES

View loops L 739.27 and L 739.31.
Read pages 17-50, Pack.

EVALUATION

The instructor will critique the student's piece of wire jewelry formed by the twisting method.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	JEWELRY	
COMPETENCY	METAL	A
COMPETENCY COMPONENT	FABRICATION	a
INSTRUCTIONAL OBJECTIVE	SOLDERING	6

The student will be able to recognize the different soldering processes and to demonstrate them.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 32-50, von Neumann.

ALTERNATIVES

Read pages 152-154, Karlen.
View loops L 739.27, L 739.27 and L 739.27, available from I.M.C.

EVALUATION

The instructor will observe the student's demonstration of soldering and attaching a finding to a multimetal piece of jewelry.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	JEWELRY	
COMPETENCY	METAL	A
COMPETENCY COMPONENT	FABRICATION	a
INSTRUCTIONAL OBJECTIVE	JOINING	7

INSTRUCTIONAL OBJECTIVE

The student will be able to join various materials to metal using techniques other than soldering.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 21-23, Sommer.
Refer to A a 8.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	JEWELRY	
COMPETENCY	METAL	A
COMPETENCY COMPONENT	FABRICATION	a
INSTRUCTIONAL OBJECTIVE	FINDINGS	8

INSTRUCTIONAL OBJECTIVE

The student will identify the multiple types of findings and use them in jewelry fabrication.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 8-9, 52-55, 129, 206-207, von Neumann.

ALTERNATIVES

Read pages 16-21, 35-36, Sommer; pages 167-180, Franke.

EVALUATION

The instructor will determine if the student can list and compare the different findings and their various uses. The instructor will critique the student's finding selection or fabricating for appropriateness and correct joining to a piece of jewelry.

CBE INSTRUCTIONAL KEY

MAJOR SKILL JEWELRY
COMPETENCY METAL Ⓐ
COMPETENCY COMPONENT FABRICATION ⓐ
INSTRUCTIONAL OBJECTIVE DECORATING ⑨

The student will be able to identify and demonstrate the methods of decorating.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 70-80, von Neumann.

ALTERNATIVES

Read pages 140-149, Franke.

EVALUATION

The instructor will observe the student's demonstration of two processes of metal decoration.

CBE INSTRUCTIONAL KEY

MAJOR SKILL JEWELRY
COMPETENCY METAL Ⓐ
COMPETENCY COMPONENT FABRICATION ⓐ
INSTRUCTIONAL OBJECTIVE POLISHING ⑩

The student will be able to use the tools, techniques, and safety precautions to finish a piece of jewelry.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 56-63, 29-31, von Neumann.
Identify and demonstrate safety precautions while polishing a piece of jewelry.

ALTERNATIVES

Read pages 151-157, Franke.

EVALUATION

The instructor will observe the student's jewelry polishing method to produce a high luster shine.

CBE INSTRUCTIONAL KEY

MAJOR SKILL JEWELRY Ⓐ

COMPETENCY METAL ⓑ

COMPETENCY COMPONENT FORGING ①

INSTRUCTIONAL OBJECTIVE DESIGN

The student will be able to design a piece of jewelry using the basic principles of design.

INSTRUCTIONAL ACTIVITIES

Refer to A a 1.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL JEWELRY Ⓐ

COMPETENCY METAL ⓑ

COMPETENCY COMPONENT FORGING ②

INSTRUCTIONAL OBJECTIVE TOOLS

The student will be able to identify and use forging tools.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 69, von Neumann.

ALTERNATIVES

Read page 106, Franke.

EVALUATION

The instructor will determine if the student can correctly list and explain the function of forging tools.

CBE INSTRUCTIONAL KEY

MAJOR SKILL JEWELRY

COMPETENCY METAL A

COMPETENCY COMPONENT FORGING b

INSTRUCTIONAL OBJECTIVE PROCESS 3

The student will be able to form and finish a piece of jewelry using the forging technique.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 69-70, von Neumann.

ALTERNATIVES

Read pages 106-114, Franke.

EVALUATION

The instructor will critique the student's piece of metal jewelry, judging adherence to design and appropriate finish.

CBE INSTRUCTIONAL KEY

MAJOR SKILL JEWELRY

COMPETENCY METAL A

COMPETENCY COMPONENT CASTING c

INSTRUCTIONAL OBJECTIVE DESIGN 1

The student will be able to design a piece of jewelry to be cast.

INSTRUCTIONAL ACTIVITIES

Refer to A a 1.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL JEWELRY A

COMPETENCY METAL C

COMPETENCY COMPONENT CASTING 2

INSTRUCTIONAL OBJECTIVE TOOLS

The student will be able to identify, use, and care for the tools required in casting.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 80-87, von Neumann.

ALTERNATIVES

EVALUATION

The instructor will administer a written test to determine the student's ability to identify and use casting tools.

* * *

CBE INSTRUCTIONAL KEY

MAJOR SKILL JEWELRY A

COMPETENCY METAL C

COMPETENCY COMPONENT CASTING 3

INSTRUCTIONAL OBJECTIVE MATERIALS & EQUIPMENT

The student will be able to identify and use the materials and equipment unique to metal jewelry casting.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 80-86, von Neumann.

ALTERNATIVES

EVALUATION

The instructor will determine if the student can identify and list the proper use of casting equipment and materials.

CBE INSTRUCTIONAL KEY

MAJOR SKILL JEWELRY

COMPETENCY METAL (A)

COMPETENCY COMPONENT CASTING (c)

INSTRUCTIONAL OBJECTIVE MODEL PREPARATION (4)

The student will be able to identify and construct different models in preparation for casting.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 87-92, 95, 101-104, von Neumann.

ALTERNATIVES

EVALUATION

The instructor will critique the student's wax model for a piece of jewelry.

CBE INSTRUCTIONAL KEY

MAJOR SKILL JEWELRY

COMPETENCY METAL (A)

COMPETENCY COMPONENT CASTING (c)

INSTRUCTIONAL OBJECTIVE PROCEDURE (5)

The student will be able to cast metal using the various methods.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 80-86, 92-105, von Neumann.

ALTERNATIVES

EVALUATION

The instructor will observe the student's casting procedure to produce a piece of well-designed jewelry.

CBE INSTRUCTIONAL KEY

MAJOR SKILL JEWELRY A

COMPETENCY METAL c

COMPETENCY COMPONENT CASTING 6

INSTRUCTIONAL OBJECTIVE FINISHING

The student will be able to finish a piece of jewelry.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 29-31, von Neumann.
Refer to A a 10.

ALTERNATIVES

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL JEWELRY A

COMPETENCY METAL c

COMPETENCY COMPONENT CASTING 7

INSTRUCTIONAL OBJECTIVE FINDINGS

The student will be able to identify the multiple types of findings and use them in jewelry casting.

INSTRUCTIONAL ACTIVITIES

Refer to A a 8.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	JEWELRY	A
COMPETENCY	METAL	
COMPETENCY COMPONENT	ENAMELING	d
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to identify and differentiate among the various enameling techniques.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 398-423, Moseley.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	JEWELRY	A
COMPETENCY	METAL	
COMPETENCY COMPONENT	ENAMELING	d
INSTRUCTIONAL OBJECTIVE	TOOLS & EQUIPMENT	2

The student will be able to identify the tools and describe their use in the enameling process.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 398-399, Moseley.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL JEWELRY
COMPETENCY METAL Ⓐ
COMPETENCY COMPONENT ENAMELING ⓓ
INSTRUCTIONAL OBJECTIVE FIRING ③

The student will be able to fire a copper shape using one of the firing techniques.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 401-402, Moseley.

ALTERNATIVES

Read FIRING WITH A GAS TORCH IN SIMPLE ENAMELING by Franklin.

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL JEWELRY
COMPETENCY METAL Ⓐ
COMPETENCY COMPONENT ENAMELING ⓓ
INSTRUCTIONAL OBJECTIVE PROCESS ④

The student will be able to complete a copper enamel jewelry piece.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 401-423, Moseley.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL JEWELRY A

COMPETENCY METAL d

COMPETENCY COMPONENT ENAMELING 5

INSTRUCTIONAL OBJECTIVE FINISHING

The student will be able to finish the enamel piece using polish and luster techniques.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 408-423, Moseley.

ALTERNATIVES

EVALUATION

The instructor will critique the student's presented finished piece.

* * *

CBE INSTRUCTIONAL KEY

MAJOR SKILL

COMPETENCY

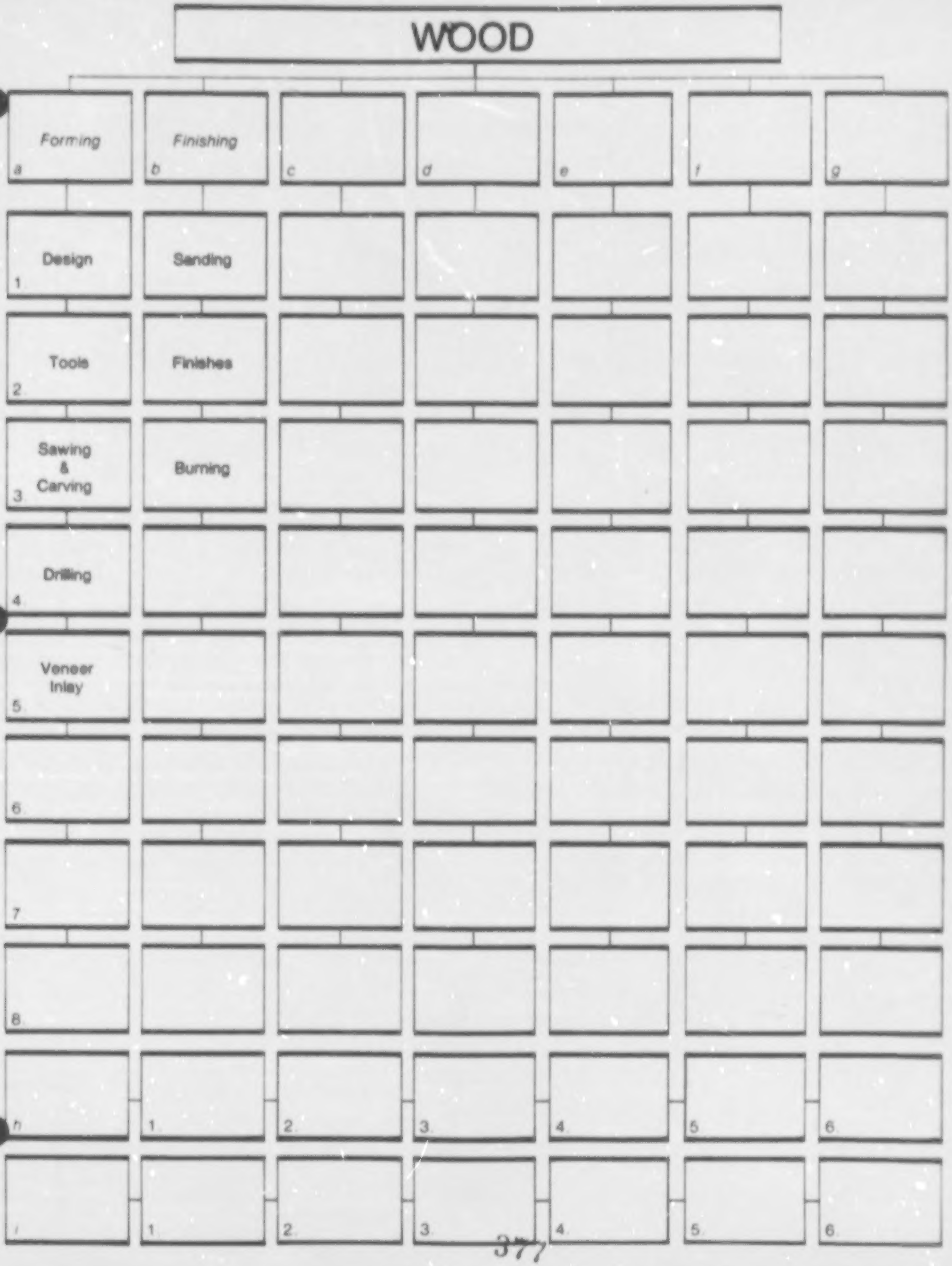
COMPETENCY COMPONENT

INSTRUCTIONAL OBJECTIVE

INSTRUCTIONAL ACTIVITIES

ALTERNATIVES

EVALUATION


WOOD
Forming
a
Finishing
b
c
d
e
f
g
Design
1
Sanding
Tools
2
Finishes
Sawing & Carving
3
Burning
Drilling
4
Veneer Inlay
5
6
7
8
h
1
2
3
4
5
6
i
1
2
3
4
5
6

CBE INSTRUCTIONAL KEY

MAJOR SKILL JEWELRY
COMPETENCY WOOD Ⓑ
COMPETENCY COMPONENT FORMING ⓐ
INSTRUCTIONAL OBJECTIVE DESIGN ①

The student will be able to design a piece of jewelry using the basic principles of design.

INSTRUCTIONAL ACTIVITIES

Refer to A a 1.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL JEWELRY
COMPETENCY WOOD Ⓑ
COMPETENCY COMPONENT FORMING ⓐ
INSTRUCTIONAL OBJECTIVE TOOLS ②

The student will be able to identify, use and care for the tools required to make wood jewelry.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to Chapter 13, Karlen.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL JEWELRY B

COMPETENCY WOOD a

COMPETENCY COMPONENT FORMING 3

INSTRUCTIONAL OBJECTIVE SAWING & CARVING

The student will be able to saw and carve wood to a predetermined shape.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 80-84, Sommer.

ALTERNATIVES

Read pages 342-347, 379-382, Karlen.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL JEWELRY B

COMPETENCY WOOD a

COMPETENCY COMPONENT FORMING 4

INSTRUCTIONAL OBJECTIVE DRILLING

The student will be able to select the tool and bit to drill a piece of wood.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 351-358, Karlen.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	JEWELRY	B
COMPETENCY	WOOD	a
COMPETENCY COMPONENT	FORMING	5
INSTRUCTIONAL OBJECTIVE	VENEER INLAY	

The student will be able to make an inlayed piece of jewelry.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 90-93, Sommer.

ALTERNATIVES

EVALUATION

The instructor will critique the student's finished piece of wooden jewelry.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	JEWELRY	B
COMPETENCY	WOOD	b
COMPETENCY COMPONENT	FINISHING	1
INSTRUCTIONAL OBJECTIVE	SANDING	

The student will be able to sand-finish a piece of wood.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 94-96, Sommer.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL JEWELRY
COMPETENCY WOOD Ⓑ
COMPETENCY COMPONENT FINISHING ⓑ
INSTRUCTIONAL OBJECTIVE FINISHES ②

The student will identify the different kinds of materials which are used to finish wood and the methods of applying finishes.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 332-341, Karlen.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL JEWELRY
COMPETENCY WOOD Ⓑ
COMPETENCY COMPONENT FINISHING ⓑ
INSTRUCTIONAL OBJECTIVE BURNING ③

The student will be able to burn decorations and designs into wood using a wood-burning pencil.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 86-87, Sommer.

ALTERNATIVES

EVALUATION

The instructor will critique the student's wood piece decorated by burning.

PLASTIC

Forming a	*Finishing* b	c	d	e	f	g
Design 1	Etching					
Types 2	Painting					
Bending & Sewing 3						
Casting 4						
Embedding 5						
6						
7						
8						
h	1	2	3	4	5	6
i	1	2	3	4	5	6

CBE INSTRUCTIONAL KEY

MAJOR SKILL JEWELRY C

COMPETENCY PLASTIC a

COMPETENCY COMPONENT FORMING 1

INSTRUCTIONAL OBJECTIVE DESIGN

The student will be able to design a piece of jewelry using the basic principles of design.

INSTRUCTIONAL ACTIVITIES

Refer to A a 1.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL JEWELRY C

COMPETENCY PLASTIC a

COMPETENCY COMPONENT FORMING 2

INSTRUCTIONAL OBJECTIVE TYPES

The student will be able to identify and describe the different types of plastics.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 23, 109-110, 116, 122, Sommer.

ALTERNATIVES

EVALUATION

The instructor will determine if the student can list the types of plastics, and describe their characteristics and the ways they are used.

CBE INSTRUCTIONAL KEY

MAJOR SKILL JEWELRY

COMPETENCY PLASTIC Ⓒ

COMPETENCY COMPONENT FORMING ⓐ

INSTRUCTIONAL OBJECTIVE BENDING & SAWING ③

The student will be able to bend and saw plastic.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to page 112, Sommer.

ALTERNATIVES

EVALUATION

* * *

CBE INSTRUCTIONAL KEY

MAJOR SKILL JEWELRY

COMPETENCY PLASTIC Ⓒ

COMPETENCY COMPONENT FORMING ⓐ

INSTRUCTIONAL OBJECTIVE CASTING ④

The student will be able to cast a plastic form.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 117-122, Sommer, and page 126, von Neumann.

ALTERNATIVES

EVALUATION

[illegible]E INSTRUCTIONAL KEY

MAJOR SKILL	JEWELRY	
COMPETENCY	PLASTIC	c
COMPETENCY COMPONENT	FORMING	a
INSTRUCTIONAL OBJECTIVE	EMBEDDING	5

The student will be able to embed articles into plastic resin.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 117-122, 125-126, Sommer.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	JEWELRY	
COMPETENCY	PLASTICS	c
COMPETENCY COMPONENT	FINISHING	b
INSTRUCTIONAL OBJECTIVE	ETCHING	1

The student will be able to etch a design into a piece of plastic.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 111 and 113, Sommer.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL JEWELRY

COMPETENCY PLASTIC (c)

COMPETENCY COMPONENT FINISHING (b)

INSTRUCTIONAL OBJECTIVE PAINTING (2)

The student will be able to paint a design on plexiglass.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 115-116, Sommer.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL

COMPETENCY

COMPETENCY COMPONENT

INSTRUCTIONAL OBJECTIVE

INSTRUCTIONAL ACTIVITIES

ALTERNATIVES

EVALUATION

GEMS

Cutting a	*Setting* b	c	d	e	f	g
Types 1.	Bezel					
Sawing, Grinding, Sanding 2.	Prong					
Drilling 3.	Post Peg					
Polishing 4.						
5.						
6.						
7.						
8.						

h	1.	2.	3.	4.	5.	6.
i	1.	2.	3.	4.	5.	6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	JEWELRY	
COMPETENCY	GEMS	D
COMPETENCY COMPONENT	CUTTING	a
INSTRUCTIONAL OBJECTIVE	TYPES	1

The student will be able to select gems according to color, type, and hardness, for use in jewelry.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 128, 133-135, von Neumann.

ALTERNATIVES

Read pages 182-185, Franke.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	JEWELRY	
COMPETENCY	GEMS	D
COMPETENCY COMPONENT	CUTTING	a
INSTRUCTIONAL OBJECTIVE	SAWING, GRINDING, SANDING	2

The student will be able to cut stones using the various cutting methods.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 146-150, von Neumann.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL JEWELRY

COMPETENCY GEMS D

COMPETENCY COMPONENT CUTTING a

INSTRUCTIONAL OBJECTIVE DRILLING 3

The student will be able to drill a hole through a stone.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 143, 146, 150-151, von Neumann.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL JEWELRY

COMPETENCY GEMS D

COMPETENCY COMPONENT CUTTING a

INSTRUCTIONAL OBJECTIVE POLISHING 4

The student will be able to polish a cut stone.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 142, 150, von Neumann.

ALTERNATIVES

EVALUATION

The instructor will critique the student's finished piece of stone jewelry.

CBE INSTRUCTIONAL KEY

MAJOR SKILL JEWELRY
COMPETENCY GEMS D
COMPETENCY COMPONENT SETTING b
INSTRUCTIONAL OBJECTIVE BEZEL 1

The student will be able to set stones using the bezel and reverse bezel methods.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 130-133, von Neumann.

ALTERNATIVES

Read pages 188-194, Franke.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL JEWELRY
COMPETENCY GEMS D
COMPETENCY COMPONENT SETTING b
INSTRUCTIONAL OBJECTIVE PRONG 2

The student will be able to set a stone using the prong method.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 137-139, von Neumann.

ALTERNATIVES

Read pages 196-201, Franke.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL JEWELRY D

COMPETENCY GEMS b

COMPETENCY COMPONENT SETTING 3

INSTRUCTIONAL OBJECTIVE POST/PEG

The student will be able to set a pearl using the post method.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 136-139, von Neumann.

ALTERNATIVES

Read pages 202-203, Franke.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL

COMPETENCY

COMPETENCY COMPONENT

INSTRUCTIONAL OBJECTIVE

INSTRUCTIONAL ACTIVITIES

ALTERNATIVES

EVALUATION

JEWELRY

Boulay. MAKE YOUR OWN ELEGANT JEWELRY. Davis Publications

Bowie. JEWELRY MAKING
Creative Hands Bookshop

Branson. INDIAN JEWELRY MAKING
Creative Hands Bookshop

Branson. TURQUOISE: THE GEM OF CENTURIES
Creative Hands Bookshop

Bryner. MODERN JEWELRY
Davis Publications

Chamberlain. METAL JEWELRY TECHNIQUES
Creative Hands Bookshop

Choate. CREATIVE CASTING
Crown Publishers

Choate. CREATIVE CASTING
Davis Publications

Choate/DeMay. CREATIVE GOLD & SILVERSMITHING
Crown Publishers

Clarke. CREATIVE JEWELRY
Creative Hands Bookshop

Conaway. SOFTWEAR
Creative Hands Bookshop

Crawford. INTRODUCING JEWELRY MAKING
Davis Publications

Crawford. INTRODUCING JEWELRY MAKING
Watson-Guptill

Davies. BEADS AS JEWELRY
Creative Hands Bookshop

Edwards. LOST WAX CASTING OF JEWELRY. Davis Publications

Edwards. TECHNIQUE OF JEWELRY
Creative Hands Bookshop

Gere. AMERICAN & EUROPEAN JEWELRY: 1830-1914
Hacker Art Books

Hack. METAL: DESIGN MATERIAL, TECHNIQUE
Van Nostrand Reinhold

Hollander. PLASTICS FOR JEWELRY
Davis Publications

Howell-Koehler. SOFT JEWELRY
Creative Hands Bookshop

Humez. SILVERSMITHING: A BASIC MANUAL (paper)
Creative Hands Bookshop

Kain. CAST PEWTER JEWELRY
Davis Publications

Lee. MAKING WOOD & STONE JEWELRY
Creative Hands Bookshop

Manual. TECH. OF GEM CUTTING
Creative Hands Bookshop

Morton. CONTEMPORARY JEWELRY
Creative Hands Bookshop

Olson. STONE GRINDING & POLISHING
Creative Hands Bookshop

Peavy & Day. COMPLETE BOOK OF ROCK CRAFTING
Creative Hands Bookshop

Quick & Leiper. GEMCRAFT: HOW TO CUT & POLISH GEMSTONES
Creative Hands Bookshop

Solberg. INVENTIVE JEWELRY MAKING
Davis Publications

Solberg. INVENTIVE JEWELRY MAKING
Van Nonstrand Reinhold

Sommer. CONTEMPORARY COSTUME JEWELRY
Crown Publishers

Sommer. CONTEMPORARY COSTUME JEWELRY
Davis Publications

von Neumann. DESIGN & CREATION OF JEWELRY
Creative Hands Bookshop

Wadd. ART OF MAKING JEWELRY
Van Nostrand Reinhold

Walton. GEM CUTTING IS EASY
Crown Publishers

Wasley & Harris. BEAD DESIGN
Davis Publications

Wilcox. BODY JEWELRY: INTERNATIONAL
PERSPECTIVES
Hacker Art Books

ENAMELING

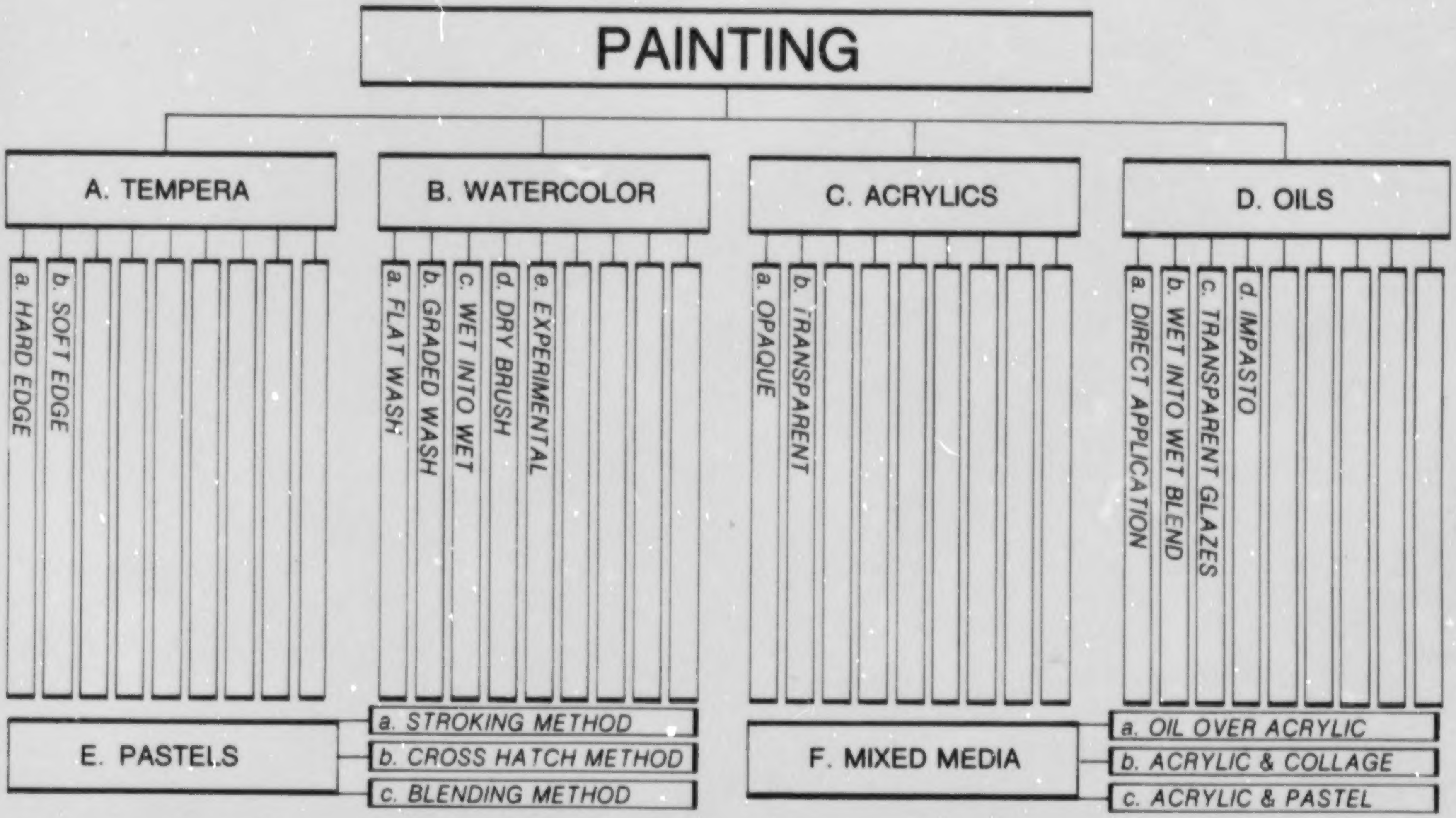
Bates. ENAMELING
Hacker Books

Clarke, Francis & Feher.
THE TECHNIQUES OF ENAMELING
Van Nostrand Reinhold Company

Hawkins. ART METAL AND ENAMELING
Bennett Company

Rothenberg. METAL ENAMELING
Crown Publishers

PAINTING



PAINTING

- A. TEMPERA
  - a. HARD EDGE
  - b. SOFT EDGE
- B. WATERCOLOR
  - a. FLAT WASH
  - b. GRADED WASH
  - c. WET INTO WET
  - d. DRY BRUSH
  - e. EXPERIMENTAL
- C. ACRYLICS
  - a. OPAQUE
  - b. TRANSPARENT
- D. OILS
  - a. DIRECT APPLICATION
  - b. WET INTO WET BLEND
  - c. TRANSPARENT GLAZES
  - d. IMPASTO
- E. PASTELS
  - a. STROKING METHOD
  - b. CROSS HATCH METHOD
  - c. BLENDING METHOD
- F. MIXED MEDIA
  - a. OIL OVER ACRYLIC
  - b. ACRYLIC & COLLAGE
  - c. ACRYLIC & PASTEL

Resource Guide

PASTEL PAINTING STEP BY STEP, Elinor L. Sears, Watson/Guptill

WATERCOLOR PAINTING STEP BY STEP, Arthur Guptill, Watson/Guptill

THE PRACTICE OF WATERCOLOR PAINTING, Leslie Worth, Watson/Guptill

WATERCOLOR, John Pike, Watson/Guptill

PAINTING THE SEASONS IN WATERCOLOR, Arthur J. Barbour, Watson/Guptill

CREATIVE WATERCOLOR TECHNIQUES, Zoltan Szabo, Watson/Guptill

ACRYLIC LANDSCAPE PAINTING, John Pellew, Watson/Guptill

WATERCOLOR LESSONS, Eliot O'Hara, Watson/Guptill

FUNDAMENTALS OF OIL PAINTING, Leonard Richmond, Watson/Guptill

OIL PAINTING OUTDOORS, John Pellew, Watson/Guptill

COMPLETE GUIDE TO ACRYLIC PAINTING, Wendon Blake, Watson/Guptill

TEMPERA

Hard Edge *a*	*Soft Edge* *b*	*c*	*d*	*e*	*f*	*g*
Design 1.	**Design**					
Materials & Equipment 2.	**Materials & Equipment**					
Application 3.	**Application**					
Presentation 4.	**Presentation**					
5.						
6.						
7.						
8.						

h	1.	2.	3.	4.	5.	6.
i	1.	2.	3.	4.	5.	6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	
COMPETENCY	TEMPERA	A
COMPETENCY COMPONENT	HARD EDGE	a
INSTRUCTIONAL OBJECTIVE	DESIGN	1

The student will be able to develop a drawing using at least 10 different shapes.

INSTRUCTIONAL ACTIVITIES

View existing examples of either student or professional art work.

ALTERNATIVES

EVALUATION

The instructor will evaluate/critique the student's presented designs, checking neatness and precision.

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	
COMPETENCY	TEMPERA	A
COMPETENCY COMPONENT	HARD EDGE	a
INSTRUCTIONAL OBJECTIVE	MATERIALS & EQUIPMENT	2

The student will be able to select materials for the completion of a hard-edge tempera painting.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

The instructor will determine if the student has selected the proper materials.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	
COMPETENCY	TEMPERA	Ⓐ
COMPETENCY COMPONENT	HARD EDGE	ⓐ
INSTRUCTIONAL OBJECTIVE	APPLICATION	③

The student will be able to complete a painting utilizing flat areas of color.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

The instructor will evaluate/critique the student's presented final painting.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	
COMPETENCY	TEMPERA	Ⓐ
COMPETENCY COMPONENT	HARD EDGE	ⓐ
INSTRUCTIONAL OBJECTIVE	PRESENTATION	④

The student will be able to cut a mat, and to mount and frame a painting.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 117-128, Worth.

ALTERNATIVES

Mount painting on construction paper (off-white or grey) that is 3" larger than piece of work.

EVALUATION

The instructor will evaluate/critique the student's final matted and framed art.

CBE INSTRUCTIONAL KEY

MAJOR SKILL PAINTING

COMPETENCY TEMPERA Ⓐ

COMPETENCY COMPONENT SOFT EDGE ⓑ

INSTRUCTIONAL OBJECTIVE DESIGN ①

The student will be able to complete a design for a tempera painting using the soft edge effect.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Review examples by other students.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PAINTING

COMPETENCY TEMPERA Ⓐ

COMPETENCY COMPONENT SOFT EDGE ⓑ

INSTRUCTIONAL OBJECTIVE MATERIALS & EQUIPMENT ②

The student will be able to select materials and equipment for the completion of a soft edge tempera painting.

INSTRUCTIONAL ACTIVITIES

Refer to A a 2.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	
COMPETENCY	TEMPERA	Ⓐ
COMPETENCY COMPONENT	SOFT EDGE	ⓑ
INSTRUCTIONAL OBJECTIVE	APPLICATION	③

The student will be able to complete a painting utilizing the soft edge effects.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Study examples.

ALTERNATIVES

EVALUATION

The instructor will evaluate/critique the student's final piece of work.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	
COMPETENCY	TEMPERA	Ⓐ
COMPETENCY COMPONENT	SOFT EDGE	ⓑ
INSTRUCTIONAL OBJECTIVE	PRESENTATION	④

The student will be able to cut a mat, and to mount and frame a painting.

INSTRUCTIONAL ACTIVITIES

Refer to A a 4.

ALTERNATIVES

EVALUATION

TEMPERA PAINTING MATERIALS LIST

tempera paints - liquid or semi-moist cake form

small plastic or glass jars - baby food jars

large water container - bowl, coffee cans, tin cans

brushes - watercolor, flat bristle (broad free strokes)
round (line and detail)

papers - almost any heavy type of paper will do

mixing trays or small plastic dishes - butter dishes, muffin pan or plastic ice trays

sponges, paper towels

The supplies for watercolor are the same for tempera.

An excellent source on tempera materials is THE PRACTICE OF WATERCOLOR PAINTING, Leslie Worth, Watson-Guptill, 1977, pages 13-42.

WATERCOLOR

Flat Wash *a*	*Graded Wash* *b*	*Wet Into Wet* *c*	*Dry Brush* *d*	*Experimental* *e*	*f*	*g*
Design 1.	Design	Design	Design	Design		
Materials & Equipment 2.	Materials & Equipment	Materials & Equipment	Materials & Equipment	Materials & Equipment		
Papers & Preparation 3.	Papers & Preparation	Papers & Preparation	Papers & Preparation	Papers & Preparation		
Application 4.	Application	Application	Application	Application		
Presentation 5.	Presentation	Presentation	Presentation	Presentation		
6.						
7.						
8.						
h	1.	2.	3.	4.	5.	6.
i	1.	2.	3.	4.	5.	6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	
COMPETENCY	WATERCOLOR	B
COMPETENCY COMPONENT	FLAT WASH	a
INSTRUCTIONAL OBJECTIVE	DESIGN	1

The student will be able to develop a design to be used for a watercolor painting.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
The student will do drawings from objects found in the environment.
View examples of student work, if available.

ALTERNATIVES

Combine two or more photos of good quality to create an interesting composition.

EVALUATION

The instructor will evaluate/critique the student's final designs, checking for precision.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	
COMPETENCY	WATERCOLOR	B
COMPETENCY COMPONENT	FLAT WASH	a
INSTRUCTIONAL OBJECTIVE	MATERIALS & EQUIPMENT	2

The student will be able to select tools to complete a flat wash area watercolor.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 13-15, O'Hara.
Select and arrange proper supplies.

ALTERNATIVES

Refer to Watercolor supply list.
Read Chapter 3, pages 13-15, WATERCOLOR LESSON, O'Hara.

EVALUATION

The instructor will spot-check to determine if students have selected the proper materials.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	B
COMPETENCY	WATERCOLOR	
COMPETENCY COMPONENT	FLAT WASH	a
INSTRUCTIONAL OBJECTIVE	PAPERS & PREPARATION	3

The student will be able to select and prepare a sheet of watercolor paper.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 27-35, Pike.
Review with instructor any procedures not understood.

ALTERNATIVES

View loop L 751.42 -"Watercolor Paper Preparation."

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	B
COMPETENCY	WATERCOLOR	
COMPETENCY COMPONENT	FLAT WASH	a
INSTRUCTIONAL OBJECTIVE	APPLICATION	4

The student will be able to utilize the flat wash method of application in a watercolor painting.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 63, Pike.

ALTERNATIVES

View loop L 751.42 -"WC-the wash."

EVALUATION

The instructor will inspect the student's paintings to determine proper application.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	
COMPETENCY	WATERCOLOR	B
COMPETENCY COMPONENT	FLAT WASH	a
INSTRUCTIONAL OBJECTIVE	PRESENTATION	5

The student will be able to cut a mat, and to mount and frame a painting.

INSTRUCTIONAL ACTIVITIES

Refer to A a 4.

ALTERNATIVES

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL		
COMPETENCY		
COMPETENCY COMPONENT		
INSTRUCTIONAL OBJECTIVE		

INSTRUCTIONAL ACTIVITIES

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PAINTING

COMPETENCY WATERCOLOR Ⓑ

COMPETENCY COMPONENT GRADED WASH ⓑ

INSTRUCTIONAL OBJECTIVE DESIGN ①

The student will be able to develop a design for a graded wash painting.

INSTRUCTIONAL ACTIVITIES

Refer to B a 1.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PAINTING

COMPETENCY WATERCOLOR Ⓑ

COMPETENCY COMPONENT GRADED WASH ⓑ

INSTRUCTIONAL OBJECTIVE MATERIALS & EQUIPMENT ②

The student will be able to select tools to complete a graded wash area watercolor.

INSTRUCTIONAL ACTIVITIES

Refer to B a 2.

ALTERNATIVES

View loop L 751.42 -"Watercolor: Values"and 751.42 "Watercolor: Wash"

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	
COMPETENCY	WATERCOLOR	B
COMPETENCY COMPONENT	GRADED WASH	b
INSTRUCTIONAL OBJECTIVE	PAPERS & PREPARATION	3

The student will be able to select and prepare a sheet of watercolor paper.

INSTRUCTIONAL ACTIVITIES

Refer to B a 3.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	
COMPETENCY	WATERCOLOR	B
COMPETENCY COMPONENT	GRADED WASH	b
INSTRUCTIONAL OBJECTIVE	APPLICATION	4

The student will be able to apply a graded wash to the various sections of a design in a watercolor painting.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 64, Pike.

ALTERNATIVES

View loop L 751.42 -"Watercolor: The Wash."

EVALUATION

The instructor will evaluate/critique the student's final piece of work.

CBE INSTRUCTIONAL KEY

MAJOR SKILL PAINTING

COMPETENCY WATERCOLOR B

COMPETENCY COMPONENT GRADED WASH b

INSTRUCTIONAL OBJECTIVE PRESENTATION 5

The student will be able to cut a mat, and to mount and frame a painting.

INSTRUCTIONAL ACTIVITIES

Refer to A a 4.

ALTERNATIVES

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL PAINTING

COMPETENCY WATERCOLOR B

COMPETENCY COMPONENT WET INTO WET c

INSTRUCTIONAL OBJECTIVE DESIGN 1

The student will be able to complete a design for wet into wet watercolor.

INSTRUCTIONAL ACTIVITIES

Refer to B a 1.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	
COMPETENCY	WATERCOLOR	B
COMPETENCY COMPONENT	WET INTO WET	c
INSTRUCTIONAL OBJECTIVE	MATERIALS & EQUIPMENT	2

The student will be able to select tools to complete a wet into wet watercolor.

INSTRUCTIONAL ACTIVITIES

Refer to B a 2.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	
COMPETENCY	WATERCOLOR	B
COMPETENCY COMPONENT	WET INTO WET	c
INSTRUCTIONAL OBJECTIVE	PAPERS & PREPARATION	3

The student will be able to select and prepare a sheet of watercolor paper.

INSTRUCTIONAL ACTIVITIES

Refer to B a 3.

ALTERNATIVES

Use pre-stretched watercolor block.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	
COMPETENCY	WATERCOLOR	B
COMPETENCY COMPONENT	WET INTO WET	c
INSTRUCTIONAL OBJECTIVE	APPLICATION	4

The student will be able to apply a wet into wet technique to a watercolor painting.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 69-70, Pike.

ALTERNATIVES

Refer to pages 17-22, Szabo.
View loop L 751.42 -"WC-Wet into Wet".

EVALUATION

The instructor will evaluate/critique the student's final piece of work.

* * *

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	
COMPETENCY	WATERCOLOR	B
COMPETENCY COMPONENT	WET INTO WET	c
INSTRUCTIONAL OBJECTIVE	PRESENTATION	5

The student will be able to cut a mat, and to mount and frame a painting.

INSTRUCTIONAL ACTIVITIES

Refer to A a 4.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PAINTING

COMPETENCY WATERCOLOR B

COMPETENCY COMPONENT DRY BRUSH d

INSTRUCTIONAL OBJECTIVE DESIGN 1

The student will be able to develop a design to be used for dry brush watercolor painting.

INSTRUCTIONAL ACTIVITIES

Refer to B a 1.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PAINTING

COMPETENCY WATERCOLOR B

COMPETENCY COMPONENT DRY BRUSH d

INSTRUCTIONAL OBJECTIVE MATERIALS & EQUIPMENT 2

The student will be able to select tools to complete a dry brush watercolor painting.

INSTRUCTIONAL ACTIVITIES

Refer to B a 2.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	
COMPETENCY	WATERCOLOR	B
COMPETENCY COMPONENT	DRY BRUSH	d
INSTRUCTIONAL OBJECTIVE	PAPERS & PREPARATION	3

The student will be able to select and prepare a sheet of watercolor paper.

INSTRUCTIONAL ACTIVITIES

Refer to B a 3.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	
COMPETENCY	WATERCOLOR	B
COMPETENCY COMPONENT	DRY BRUSH	d
INSTRUCTIONAL OBJECTIVE	APPLICATION	4

The student will be able to use the dry brush technique in a watercolor painting.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 51-52, Guptill.

ALTERNATIVES

View loop L 751.42 -"WC. Brush Manipulations

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	B
COMPETENCY	WATERCOLOR	d
COMPETENCY COMPONENT	DRY BRUSH	5
INSTRUCTIONAL OBJECTIVE	PRESENTATION	

The student will be able to cut a mat, and to mount and frame a painting.

INSTRUCTIONAL ACTIVITIES

Refer to A a 4.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	B
COMPETENCY	WATERCOLOR	e
COMPETENCY COMPONENT	EXPERIMENTAL	1
INSTRUCTIONAL OBJECTIVE	DESIGN	

The student will be able to develop a design to be used for an experimental watercolor painting.

INSTRUCTIONAL ACTIVITIES

Refer to B a 1.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	
COMPETENCY	WATERCOLOR	B
COMPETENCY COMPONENT	EXPERIMENTAL	e
INSTRUCTIONAL OBJECTIVE	MATERIALS & EQUIPMENT	2

The student will be able to identify and select materials used in experimental watercolor.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to CREATIVE WATERCOLOR TECHNIQUES, Szabo.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	
COMPETENCY	WATERCOLOR	B
COMPETENCY COMPONENT	EXPERIMENTAL	e
INSTRUCTIONAL OBJECTIVE	PAPERS & PREPARATION	3

The student will be able to select and prepare a sheet of watercolor paper.

INSTRUCTIONAL ACTIVITIES

Refer to B a 3.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	
COMPETENCY	WATERCOLOR	B
COMPETENCY COMPONENT	EXPERIMENTAL	e
INSTRUCTIONAL OBJECTIVE	APPLICATION	4

The student will be able to employ at least three different experimental techniques of watercolor.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to CREATIVE WATERCOLOR TECHNIQUES, Szabo.
Practice using several techniques explained in text.

ALTERNATIVES

EVALUATION

The instructor will evaluate the student's final painting.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	
COMPETENCY	WATERCOLOR	B
COMPETENCY COMPONENT	EXPERIMENTAL	e
INSTRUCTIONAL OBJECTIVE	PRESENTATION	5

The student will be able to cut a mat, and to mount and frame a painting.

INSTRUCTIONAL ACTIVITIES

Refer to A a 4.

ALTERNATIVES

EVALUATION

WATERCOLOR SUPPLY LIST

round sable brushes

flat sable brushes

chisel

ox hair brushes - round or flat

bristle brushes

assorted sponges - natural or artificial

paper towels

single-edge razor blade

sheet of masonite several inches larger than paper or drawing board

water container and fresh supply of water

tubes or cakes of good quality watercolor

watercolor papers or watercolor block
(Refer to THE PRACTICE OF WATERCOLOR PAINTING, Leslie Worth, Watson Guptill, N.Y., 1978, pages 17-29, on papers and selection - stretching.)

ACRYLICS

Opaque *a*	*Transparent* *b*	*c*	*d*	*e*	*f*	*g*
Design 1.	Design					
Materials & Equipment 2	Materials & Equipment					
Preparation 3.	Preparation					
Application 4.	Application					
Presentation 5.	Presentation					
6.						
7.						
8.						
h	1.	2.	3.	4.	5.	6.
i	1.	2.	3.	4.	5.	6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL — PAINTING — C

COMPETENCY — ACRYLICS — a

COMPETENCY COMPONENT — OPAQUE — 1

INSTRUCTIONAL OBJECTIVE — DESIGN

The student will be able to create a design to be used for an opaque painting in acrylic.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

The student may develop a design by drawing selected areas or objects in the environment.

ALTERNATIVES

EVALUATION

The instructor will evaluate/critique the student's presented design.

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL — PAINTING — C

COMPETENCY — ACRYLICS — a

COMPETENCY COMPONENT — OPAQUE — 2

INSTRUCTIONAL OBJECTIVE — MATERIALS & EQUIPMENT

The student will be able to select materials for an opaque painting in acrylics.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 74, Blake.
Refer to acrylic supply chart at beginning of this unit.

ALTERNATIVES

EVALUATION

The instructor will review the student's station to determine if the proper supplies have been selected.

CBE INSTRUCTIONAL KEY

MAJOR SKILL PAINTING
COMPETENCY ACRYLICS C
COMPETENCY COMPONENT OPAQUE a
INSTRUCTIONAL OBJECTIVE PREPARATION 3

The student will be able to prepare an acrylic painting surface.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 43, 44, 48, 51, 58, Blake.

ALTERNATIVES

Purchase primed and pre-stretched canvas or panels.

EVALUATION

The instructor will determine if the student's presented canvas is properly primed.

CBE INSTRUCTIONAL KEY

MAJOR SKILL PAINTING
COMPETENCY ACRYLICS C
COMPETENCY COMPONENT OPAQUE a
INSTRUCTIONAL OBJECTIVE APPLICATION 4

The student will be able to apply acrylics in the opaque technique.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 73-85, Blake.

ALTERNATIVES

Read page 69, Pellew.

EVALUATION

The instructor will evaluate the student's painted design, looking for neatly and properly applied, flat, even areas of paint within the design.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	
COMPETENCY	ACRYLICS	C
COMPETENCY COMPONENT	OPAQUE	a
INSTRUCTIONAL OBJECTIVE	PRESENTATION	5

The student will be able to finish and to display an opaque or transparent acrylic painting.

INSTRUCTIONAL ACTIVITIES

See examples prepared by instructor.
Refer to pages 161-173, Blake.

ALTERNATIVES

Mount work on piece of heavy white construction paper or mat board about 3" larger than picture.

EVALUATION

The instructor will evaluate/critique the student's final piece.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	
COMPETENCY	ACRYLICS	C
COMPETENCY COMPONENT	TRANSPARENT	b
INSTRUCTIONAL OBJECTIVE	DESIGN	1

The student will be able to create a design to be used for a transparent acrylic painting.

INSTRUCTIONAL ACTIVITIES

Refer to C a 1.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	
COMPETENCY	ACRYLICS	c
COMPETENCY COMPONENT	TRANSPARENT	b
INSTRUCTIONAL OBJECTIVE	MATERIALS & EQUIPMENT	2

The student will be able to select materials and painting surfaces for a transparent acrylic painting.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 91, Blake.

ALTERNATIVES

Review the chart of supplies at the end of this unit.

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	
COMPETENCY	ACRYLICS	c
COMPETENCY COMPONENT	TRANSPARENT	b
INSTRUCTIONAL OBJECTIVE	PREPARATION	3

The student will be able to prepare an acrylic painting surface.

INSTRUCTIONAL ACTIVITIES

Refer to C a 3.

ALTERNATIVES

EVALUATION

The instructor will check the student's work for a properly prepared surface.

CBE INSTRUCTIONAL KEY

MAJOR SKILL PAINTING

COMPETENCY ACRYLICS c

COMPETENCY COMPONENT TRANSPARENT b

INSTRUCTIONAL OBJECTIVE APPLICATION 4

The student will be able to apply the transparent technique in an acrylic painting.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to page 49, Pellew.

ALTERNATIVES

Read pages 91-99, Blake.

EVALUATION

The instructor will evaluate/critique the student's final work.

CBE INSTRUCTIONAL KEY

MAJOR SKILL PAINTING

COMPETENCY ACRYLICS c

COMPETENCY COMPONENT TRANSPARENT b

INSTRUCTIONAL OBJECTIVE PRESENTATION 5

The student will be able to finish and display a transparent acrylic painting.

INSTRUCTIONAL ACTIVITIES

Refer to C a 5.

ALTERNATIVES

EVALUATION

MATERIALS & SUPPLY LIST FOR ACRYLIC PAINTING

water and container

palette or mixing tin

acrylic paints

gloss medium, mat medium, gel medium (Refer to COMPLETE GUIDE TO ACRYLIC PAINT, Blake, for uses.)

gesso

variety of bristle brushes, sable, nylon or ox hair

brushes

sponges, rags, paper towels

single-edge razor blade

heavy paper or illustration board

untempered masonite panels, canvas and canvas panels

OILS

Direct Application a	*Wet Into Wet Blend* b	*Transparent Glazes* c	*Impasto* d	e	f	g
1. Design	Design	Design	Design			
2. Materials & Equipment	Materials & Equipment	Materials & Equipment	Materials & Equipment			
3. Paint Surface & Preparation	Paint Surface & Preparation	Paint Surface & Preparation	Paint Surface & Preparation			
4. Application	Application	Application	Application			
5. Presentation	Presentation	Presentation	Presentation			
6.						
7.						
8.						
h	1.	2.	3.	4.	5.	6.
i	1.	2.	3.	4.	5.	6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	D
COMPETENCY	OILS	a
COMPETENCY COMPONENT	DIRECT APPLICATION	1
INSTRUCTIONAL OBJECTIVE	DESIGN	

The student will be able to develop a preliminary landscape or still-life sketch to be executed in an oil painting. (Subject matter is variable.)

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Study famous still-life or landscape paintings, if available, in the library.

ALTERNATIVES

The student will create a design by drawing from a particular section of the environment.

EVALUATION

The instructor will evaluate/critique the student's final design.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	D
COMPETENCY	OILS	a
COMPETENCY COMPONENT	DIRECT APPLICATION	2
INSTRUCTIONAL OBJECTIVE	MATERIALS & EQUIPMENT	

The student will be able to select tools and materials for the direct method of oil painting.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 19-24, Pellew.

ALTERNATIVES

EVALUATION

The instructor will determine if the student has selected proper materials.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	
COMPETENCY	OILS	D
COMPETENCY COMPONENT	DIRECT APPLICATION	a
INSTRUCTIONAL OBJECTIVE	PAINT SURFACE & PREPARATION	3

The student will be able to select a surface and prepare it for the application of oils.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 22, Pellew.

ALTERNATIVES

Read pages 11-12, Richmond.

EVALUATION

The instructor will inspect the student's canvas to determine proper preparation.

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	
COMPETENCY	OILS	D
COMPETENCY COMPONENT	DIRECT APPLICATION	a
INSTRUCTIONAL OBJECTIVE	APPLICATION	4

The student will be able to apply oil paints to a prepared surface by the direct method.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 18, 123, 124, Richmond.

ALTERNATIVES

Observe picture on page 104, Plate XL, Richmond.

EVALUATION

The instructor will critique the student's painting for the proper application of oils.

CBE INSTRUCTIONAL KEY

MAJOR SKILL PAINTING
COMPETENCY OILS D
COMPETENCY COMPONENT DIRECT APPLICATION a
INSTRUCTIONAL OBJECTIVE PRESENTATION 5

The student will be able to finish an oil painting.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 140, Richmond.

ALTERNATIVES

Use oil varnish if other types are not available or frame under glass.

EVALUATION

The instructor will evaluate/critique the student's finished oil painting.

CBE INSTRUCTIONAL KEY

MAJOR SKILL PAINTING
COMPETENCY OILS D
COMPETENCY COMPONENT WET INTO WET BLEND b
INSTRUCTIONAL OBJECTIVE DESIGN 1

The student will be able to develop a preliminary landscape or still-life sketch to be executed in the wet into wet painting.

INSTRUCTIONAL ACTIVITIES

Refer to D a 1.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	
COMPETENCY	OILS	D
COMPETENCY COMPONENT	WET INTO WET BLEND	b
INSTRUCTIONAL OBJECTIVE	MATERIALS & EQUIPMENT	2

The student will be able to select tools and materials for the wet into wet oil painting.

INSTRUCTIONAL ACTIVITIES

Refer to D a 2.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	
COMPETENCY	OILS	D
COMPETENCY COMPONENT	WET INTO WET BLEND	b
INSTRUCTIONAL OBJECTIVE	PAINT SURFACE & PREPARATION	3

The student will be able to select a surface and prepare it for the application of oils.

INSTRUCTIONAL ACTIVITIES

Refer to D a 3.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	
COMPETENCY	OILS	D
COMPETENCY COMPONENT	WET INTO WET BLEND	b
INSTRUCTIONAL OBJECTIVE	APPLICATION	4

The student will be able to apply oil paint using the wet into wet technique.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to chart on page 67, Richmond.

ALTERNATIVES

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	
COMPETENCY	OILS	D
COMPETENCY COMPONENT	WET INTO WET BLEND	b
INSTRUCTIONAL OBJECTIVE	PRESENTATION	5

The student will be able to finish an oil painting.

INSTRUCTIONAL ACTIVITIES

Refer to D a 5.

ALTERNATIVES

EVALUATION

The instructor will evaluate/critique the student's finished painting.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	D
COMPETENCY	OILS	c
COMPETENCY COMPONENT	TRANSPARENT GLAZES	1
INSTRUCTIONAL OBJECTIVE	DESIGN	

INSTRUCTIONAL OBJECTIVE

The student will be able to develop a preliminary landscape or still-life sketch to be executed in the transparent technique of oil painting.

INSTRUCTIONAL ACTIVITIES

Refer to D a 1.

ALTERNATIVES

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	D
COMPETENCY	OILS	c
COMPETENCY COMPONENT	TRANSPARENT GLAZES	2
INSTRUCTIONAL OBJECTIVE	MATERIALS & EQUIPMENT	

INSTRUCTIONAL OBJECTIVE

The student will be able to select tools and materials for the transparent method of oil painting.

INSTRUCTIONAL ACTIVITIES

Refer to D a 2.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PAINTING

COMPETENCY OILS (D)

COMPETENCY COMPONENT TRANSPARENT GLAZES (c)

INSTRUCTIONAL OBJECTIVE PAINT SURFACE & PREPARATION (3)

The student will be able to select a surface and prepare it for the application of oils.

INSTRUCTIONAL ACTIVITIES

Refer to D a 3.

ALTERNATIVES

Use heavy watercolor paper if other surfaces are not available.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PAINTING

COMPETENCY OILS (D)

COMPETENCY COMPONENT TRANSPARENT GLAZES (c)

INSTRUCTIONAL OBJECTIVE APPLICATION (4)

The student will be able to apply oil paints to a prepared surface using the transparent method.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 55-57, Richmond.

ALTERNATIVES

Use stain method to ground.
Read page 117, Richmond.

EVALUATION

The instructor will evaluate/critique the student's final painting.

CBE INSTRUCTIONAL KEY

MAJOR SKILL PAINTING

COMPETENCY OILS

COMPETENCY COMPONENT TRANSPARENT GLAZES

D c 5

INSTRUCTIONAL OBJECTIVE PRESENTATION

The student will be able to finish a transparent oil painting.

INSTRUCTIONAL ACTIVITIES

Refer to D a 5.

ALTERNATIVES

EVALUATION

The instructor will evaluate/critique the student's finished painting.

CBE INSTRUCTIONAL KEY

MAJOR SKILL PAINTING

COMPETENCY OILS

COMPETENCY COMPONENT IMPASTO

D d 1

INSTRUCTIONAL OBJECTIVE DESIGN

The student will be able to develop a preliminary landscape or still-life sketch to be executed in oil using the impasto method.

INSTRUCTIONAL ACTIVITIES

Refer to D a 1.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PAINTING
COMPETENCY OILS Ⓓ
COMPETENCY COMPONENT IMPASTO ⓓ
INSTRUCTIONAL OBJECTIVE MATERIALS & EQUIPMENT ②

The student will be able to select tools and materials for the impasto method of oil painting.

INSTRUCTIONAL ACTIVITIES

Refer to D a 2.

ALTERNATIVES

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL PAINTING
COMPETENCY OILS Ⓓ
COMPETENCY COMPONENT IMPASTO ⓓ
INSTRUCTIONAL OBJECTIVE PAINT SURFACE & PREPARATION ③

The student will be able to select a surface and prepare it for the application of oils.

INSTRUCTIONAL ACTIVITIES

Refer to D a 3.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PAINTING
COMPETENCY OILS Ⓓ
COMPETENCY COMPONENT IMPASTO ⓓ
INSTRUCTIONAL OBJECTIVE APPLICATION ④

The student will be able to apply oil paints using the impasto method.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 113-116, Richmond.

ALTERNATIVES

Attend demonstration by other students.

EVALUATION

The instructor will inspect the student's painting for the proper application method.

CBE INSTRUCTIONAL KEY

MAJOR SKILL PAINTING
COMPETENCY OILS Ⓓ
COMPETENCY COMPONENT IMPASTU ⓓ
INSTRUCTIONAL OBJECTIVE PRESENTATION ⑤

The student will be able to finish an impasto oil painting.

INSTRUCTIONAL ACTIVITIES

Refer to D a 5.

ALTERNATIVES

EVALUATION

The instructor will evaluate/critique the student's finished painting.

OIL PAINTING MATERIALS LIST

easels

paintbox

brushes - bristle

paints

canvas, prepared canvas, hardboard

gelatin or hide glue

gesso

rags and small containers

palette and palette knife

varsol or turpentine

linseed oil

PASTELS

Stroking Method *a*	*Crosshatch Method* *b*	*Blending Method* *c*	*d*	*e*	*f*	*g*
Design 1	Design	Design				
Materials & Equipment 2	Materials & Equipment	Materials & Equipment				
Application 3	Application	Application				
Fixatives 4	Fixatives	Fixatives				
Presentation 5	Presentation	Presentation				
6						
7						
8						
h	1	2	3	4	5	6
i	1	2	3	4	5	6

CBE INSTRUCTIONAL KEY

MAJOR SKILL PAINTING

COMPETENCY PASTELS (E)

COMPETENCY COMPONENT STROKING METHOD (a)

INSTRUCTIONAL OBJECTIVE DESIGN (1)

The student will be able to develop, through several preliminary rough sketches, a design for a pastel painting.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 57-62, Sears.

ALTERNATIVES

Trace around small objects found within the environment, creating overlapping shapes.

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL PAINTING

COMPETENCY PASTELS (E)

COMPETENCY COMPONENT STROKING METHOD (a)

INSTRUCTIONAL OBJECTIVE MATERIALS & EQUIPMENT (2)

The student will be able to select material for a pastel painting.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to chart on page 27, Sears.

Collect and assemble materials.

ALTERNATIVES

EVALUATION

The instructor will determine if the student has assembled the proper materials.

CBE INSTRUCTIONAL KEY

MAJOR SKILL PAINTING

COMPETENCY PASTELS (E)

COMPETENCY COMPONENT STROKING METHOD (a)

INSTRUCTIONAL OBJECTIVE APPLICATION (3)

The student will be able to apply pastels using the stroking method.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to chart on page 43, Sears.

ALTERNATIVES

EVALUATION

The instructor will determine if the student is applying pastels properly.

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL PAINTING

COMPETENCY PASTELS (E)

COMPETENCY COMPONENT STROKING METHOD (a)

INSTRUCTIONAL OBJECTIVE FIXATIVES (4)

The student will be able to fix a pastel painting.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 53-55, Sears.

ALTERNATIVES

Use lacquer hair spray as a fixer when pastel fixative is not available.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	
COMPETENCY	PASTELS	E
COMPETENCY COMPONENT	STROKING METHOD	a
INSTRUCTIONAL OBJECTIVE	PRESENTATION	5

The student will be able to mat, frame, and display a pastel painting.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 109-111, Sears.

ALTERNATIVES

Fix and display without any frame or mat.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	
COMPETENCY	PASTELS	E
COMPETENCY COMPONENT	CROSSHATCH METHOD	b
INSTRUCTIONAL OBJECTIVE	DESIGN	1

The student will be able to develop, through several preliminary rough sketches, a design for a pastel drawing.

INSTRUCTIONAL ACTIVITIES

Refer to E a 1.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	
COMPETENCY	PASTELS	E
COMPETENCY COMPONENT	CROSSHATCH METHOD	b
INSTRUCTIONAL OBJECTIVE	MATERIALS & EQUIPMENT	2

The student will be able to select material for a crosshatch pastel painting.

INSTRUCTIONAL ACTIVITIES

Refer to E a 2.

ALTERNATIVES

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	
COMPETENCY	PASTELS	E
COMPETENCY COMPONENT	CROSSHATCH METHOD	b
INSTRUCTIONAL OBJECTIVE	APPLICATION	3

The student will be able to apply pastels using the crosshatch method.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
    See chart on page 43, Sears.
Read page 42, Sears.

ALTERNATIVES

EVALUATION

The instructor will evaluate the student's final work, checking for correct application.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	
COMPETENCY	PASTELS	E
COMPETENCY COMPONENT	CROSSHATCH METHOD	b
INSTRUCTIONAL OBJECTIVE	FIXATIVES	4

The student will be able to fix a pastel painting.

INSTRUCTIONAL ACTIVITIES

Refer to E a 4.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	
COMPETENCY	PASTELS	E
COMPETENCY COMPONENT	CROSSHATCH METHOD	b
INSTRUCTIONAL OBJECTIVE	PRESENTATION	5

The student will be able to mat, frame, and display a pastel painting.

INSTRUCTIONAL ACTIVITIES

Refer to E a 5.

ALTERNATIVES

EVALUATION

The instructor will critique the student's final piece of work.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	
COMPETENCY	PASTELS	E
COMPETENCY COMPONENT	BLENDING METHOD	c
INSTRUCTIONAL OBJECTIVE	DESIGN	1

The student will be able to develop, through several preliminary rough sketches, a design for a pastel drawing.

INSTRUCTIONAL ACTIVITIES

Refer to E a 1.

ALTERNATIVES

Combine several photos for drawing.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	
COMPETENCY	PASTELS	E
COMPETENCY COMPONENT	BLENDING METHOD	c
INSTRUCTIONAL OBJECTIVE	MATERIALS & EQUIPMENT	2

The student will be able to select material for a pastel painting.

INSTRUCTIONAL ACTIVITIES

Refer to E a 2.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	
COMPETENCY	PASTELS	E
COMPETENCY COMPONENT	BLENDING METHOD	c
INSTRUCTIONAL OBJECTIVE	APPLICATION	3

The student will be able to apply pastels using the rubbing method.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
See chart on page 43, Sears.
Read page 44, Sears.

ALTERNATIVES

EVALUATION

The instructor will evaluate the student's final painting, checking for the proper method of application.

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	
COMPETENCY	PASTELS	E
COMPETENCY COMPONENT	BLENDING METHOD	c
INSTRUCTIONAL OBJECTIVE	FIXATIVES	4

The student will be able to fix a pastel painting.

INSTRUCTIONAL ACTIVITIES

Refer to E a 4.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	
COMPETENCY	PASTELS	E
COMPETENCY COMPONENT	BLENDING METHOD	c
INSTRUCTIONAL OBJECTIVE	PRESENTATION	5

The student will be able to mat, frame, and display a pastel painting.

INSTRUCTIONAL ACTIVITIES

Refer to E a 5.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL		
COMPETENCY		
COMPETENCY COMPONENT		
INSTRUCTIONAL OBJECTIVE		

INSTRUCTIONAL ACTIVITIES

ALTERNATIVES

EVALUATION

MIXED MEDIA

a Oil Over Acrylic	b Acrylic Collage	c Acrylic & Pastel	d	e	f	g
1 Design	Design	Design				
2 Materials & Equipment	Materials & Equipment	Materials & Equipment				
3 Paint Surface & Preparation	Paint Surface & Preparation	Paint Surface & Preparation				
4 Application	Application	Application				
5 Presentation	Presentation	Presentation				
6						
7						
8						
h	1	2	3	4	5	6
i	1	2	3 446	4	5	6

CBE INSTRUCTIONAL KEY

MAJOR SKILL PAINTING

COMPETENCY MIXED MEDIA Ⓕ

COMPETENCY COMPONENT OIL OVER ACRYLIC ⓐ

INSTRUCTIONAL OBJECTIVE DESIGN ①

The student will be able to create a design to be used for an oil over acrylic painting.

INSTRUCTIONAL ACTIVITIES

Refer to C a 1.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PAINTING

COMPETENCY MIXED MEDIA Ⓕ

COMPETENCY COMPONENT OIL OVER ACRYLIC ⓐ

INSTRUCTIONAL OBJECTIVE MATERIALS & EQUIPMENT ②

The student will be able to select materials for an oil over acrylic painting.

INSTRUCTIONAL ACTIVITIES

Refer to C a 2 and D a 2.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	
COMPETENCY	MIXED MEDIA	F
COMPETENCY COMPONENT	OIL OVER ACRYLIC	a
INSTRUCTIONAL OBJECTIVE	PAINT SURFACE & PREPARATION	3

The student will be able to prepare an acrylic painting surface.

INSTRUCTIONAL ACTIVITIES

Refer to C a 3.

ALTERNATIVES

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	
COMPETENCY	MIXED MEDIA	F
COMPETENCY COMPONENT	OIL OVER ACRYLIC	a
INSTRUCTIONAL OBJECTIVE	APPLICATION	4

The student will complete a painting using the oil over acrylic method.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 147, Blake.

ALTERNATIVES

Refer to pages 152-155, Pellew.

EVALUATION

The instructor will evaluate periodically as the student progresses.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	F
COMPETENCY	MIXED MEDIA	a
COMPETENCY COMPONENT	OIL OVER ACRYLIC	5
INSTRUCTIONAL OBJECTIVE	PRESENTATION	

The student will be able to finish and display an oil over acrylic painting.

INSTRUCTIONAL ACTIVITIES

Refer to D a 5.

ALTERNATIVES

EVALUATION

The instructor will evaluate/critique the student's final work.

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	F
COMPETENCY	MIXED MEDIA	b
COMPETENCY COMPONENT	ACRYLIC COLLAGE	1
INSTRUCTIONAL OBJECTIVE	DESIGN	

The student will be able to create a figurative or abstract design for use with the acrylic collage method.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 130, 131, 135, 140, 141, 142, Blake.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PAINTING Ⓕ

COMPETENCY MIXED MEDIA ⓑ

COMPETENCY COMPONENT ACRYLIC COLLAGE ②

INSTRUCTIONAL OBJECTIVE MATERIALS & EQUIPMENT

The student will be able to select and identify materials and equipment used in acrylic collage painting.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 132-140, Blake.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PAINTING Ⓕ

COMPETENCY MIXED MEDIA ⓑ

COMPETENCY COMPONENT ACRYLIC COLLAGE ③

INSTRUCTIONAL OBJECTIVE PAINT SURFACE PREPARATION

The student will be able to prepare an acrylic collage painting surface.

INSTRUCTIONAL ACTIVITIES

Refer to C a 3.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PAINTING F

COMPETENCY MIXED MEDIA b

COMPETENCY COMPONENT ACRYLIC COLLAGE 4

INSTRUCTIONAL OBJECTIVE APPLICATION

The student will be able to execute an acrylic collage painting.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to photos on pages 130 and 135, and read pages 132-140, Blake.

ALTERNATIVES

EVALUATION

The instructor will critique the student's final collage painting.

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL PAINTING F

COMPETENCY MIXED MEDIA b

COMPETENCY COMPONENT ACRYLIC COLLAGE 5

INSTRUCTIONAL OBJECTIVE PRESENTATION

The student will be able to finish and display an acrylic collage painting.

INSTRUCTIONAL ACTIVITIES

Refer to C a 5.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PAINTING

COMPETENCY MIXED MEDIA

COMPETENCY COMPONENT ACRYLIC & PASTEL

DESIGN

F
c
1

INSTRUCTIONAL OBJECTIVE

The student will be able to develop, through several preliminary rough sketches, a design for a pastel painting.

INSTRUCTIONAL ACTIVITIES

Refer to E a 1.

ALTERNATIVES

Combine several good photos for an interesting design.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PAINTING

COMPETENCY MIXED MEDIA

COMPETENCY COMPONENT ACRYLIC & PASTEL

MATERIALS & EQUIPMENT

F
c
2

INSTRUCTIONAL OBJECTIVE

The student will be able to select material for pastel and acrylic painting.

INSTRUCTIONAL ACTIVITIES

Refer to E a 2 and C a 2.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	
COMPETENCY	MIXED MEDIA	Ⓕ
COMPETENCY COMPONENT	ACRYLIC & PASTEL	ⓒ
INSTRUCTIONAL OBJECTIVE	PAINT SURFACE & PREPARATION	③

The student will be able to prepare an acrylic painting surface.

INSTRUCTIONAL ACTIVITIES

Refer to C a 3.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PAINTING	
COMPETENCY	MIXED MEDIA	Ⓕ
COMPETENCY COMPONENT	ACRYLIC & PASTEL	ⓒ
INSTRUCTIONAL OBJECTIVE	APPLICATION	④

The student will be able to complete an acrylic and pastel mixed media painting.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to examples on page 148, Blake.
Refer to Chapter 10, pages 147-153, Blake.

ALTERNATIVES

EVALUATION

The instructor will evaluate the student's finished painting, checking correct technique, originality, and overall aesthetic appearance.

CBE INSTRUCTIONAL KEY

MAJOR SKILL PAINTING F

COMPETENCY MIXED MEDIA c

COMPETENCY COMPONENT ACRYLIC & PASTEL 5

INSTRUCTIONAL OBJECTIVE PRESENTATION

The student will be able to mat, frame, and display an acrylic and pastel painting.

INSTRUCTIONAL ACTIVITIES

Refer to E a 5.

ALTERNATIVES

Store work after covering with plastic or wax paper.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL

COMPETENCY

COMPETENCY COMPONENT

INSTRUCTIONAL OBJECTIVE

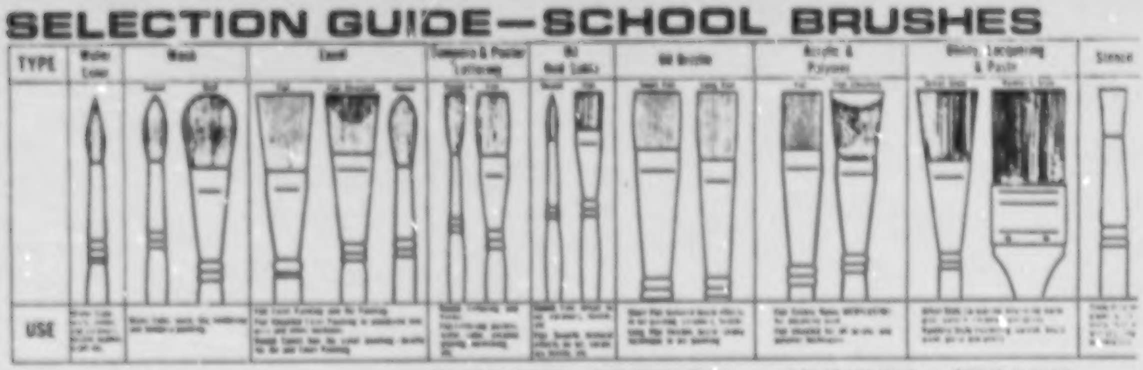
INSTRUCTIONAL ACTIVITIES

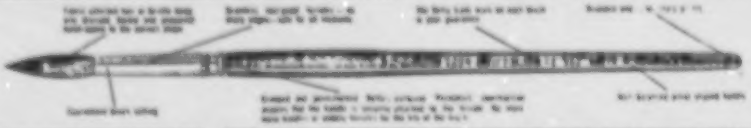
ALTERNATIVES

EVALUATION

BEST COPY AVAILABLE

SELECTION GUIDE—SCHOOL BRUSHES


TYPE
Water Color
Wash
Easel
Tempera & Poster Lettering
Oil Red Sable
Oil Bristle
Acrylic & Polymer
Utility, Lacquering & Paste
Stencil
USE



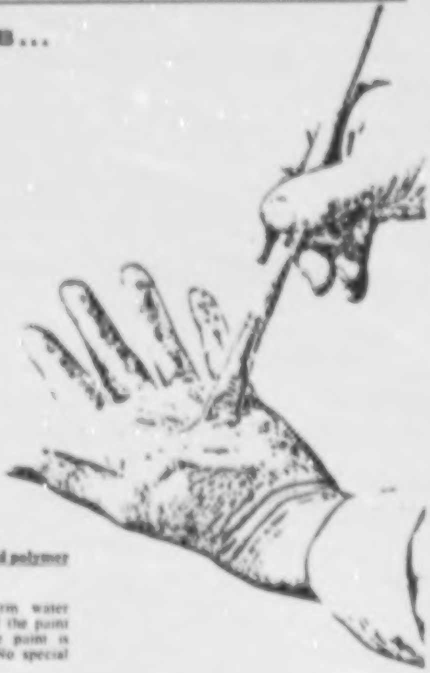
TYPE	STYLE NO.	HAIR	SIZES	FEATURES	GRADES		
Water Color	[illegible]	Selected Pure Red Sable	000–12	Hand-cupped — needle fine point			●
	[illegible]	Pure Red Sable	000–12	Hand-cupped — very fine point		●	●
	[illegible]	Red Sable	000–12	Hand-cupped — very fine point		●	●
	[illegible]	Red Sable	000–6	Hand-cupped — very fine point		●	●
	[illegible]	Golden Sable	1–12	Hand-cupped — needle fine point	●	●	●
	[illegible]	[illegible] Selected Camel Hair	1–12	Hand-cupped — fine point	●	●	●
	[illegible]	Selected Camel Hair	1–12	Hand-cupped — fine point	●	●	
	[illegible]	Camel Hair	1–12	Hand-cupped — fine point	●		
Wash	[illegible]	Selected Camel Hair	[illegible]	Hand-cupped — full point — Extra Large Sizes	●	●	●
	[illegible]	Selected Camel Hair	1–6	Hand-cupped — full point	●	●	●
	[illegible]	Camel Hair	1–6	Hand-cupped — full point	●		
	[illegible]	Selected Camel Hair	¼–1"	Hand-cupped — [illegible]	●		
Easel	[illegible]	Selected White Bristle	1–24	Fine edge — natural flag ends — Long Flat Shape	●	●	●
	[illegible]	White Bristle	1–24	Long Flat Shape	●		
	[illegible]	Black Bristle	1–24	Long Flat Shape	●		
	[illegible]	Selected Black Bristle	¼–1½"	Hand-cupped chisel — [illegible]	●	●	●
	[illegible]	Black Bristle	¼–1½"	Hand-cupped chisel	●	●	
	[illegible]	Black Bristle	¼–1"	Chiseled	●	●	
	[illegible]	Selected Camel Hair	1–12	Hand-cupped — full point — round shape	●	●	●
	[illegible]	Camel Hair	1–6	Full point — round shape	●		
	[illegible]	Camel Hair	1–12	Full point — round shape	●		
	[illegible]	Selected White Bristle	1–24	Round Shape	●	●	

TYPE	STYLE NO.	HAIR	SIZES	FEATURES	GRADES		
Acrylic & Polymer	[illegible]	Golden Nylon	1–16	Hand-cupped fine edge			●
	[illegible]	Golden Nylon	¼–1"	Hand-cupped chisel		●	●
Tempera & Poster Lettering	[illegible]	Golden Sable	1–20	Hand-cupped fine lettering edge — round shape		●	●
	[illegible]	Ox Hair	[illegible]	Lettering edge — [illegible]	●	●	●
	[illegible]	Golden Sable	⅛–1"	Hand-cupped fine edge — flat shape		●	●
	[illegible]	Selected Ox Hair	[illegible]	Hand-cupped fine edge — flat shape	●	●	●
	[illegible]	Ox Hair	⅛–1"	[illegible]	●	●	
	[illegible]	Camel Hair	[illegible]	[illegible]	●	●	●
Oil Red Sable	[illegible]	Selected Pure Red Sable	[illegible]	Hand-cupped needle fine point — [illegible]		●	●
	[illegible]	Selected Pure Red Sable	[illegible]	Hand-cupped fine edge — flat shape		●	●
Oil Bristle	[illegible]	Extra Fine White Bristle	1–12	Curved to point shape — short flat		●	●
	[illegible]	Selected White Bristle	[illegible]	Fine edge — short flat shape		●	●
	[illegible]	Extra Fine White Bristle	1–12	Curved to point shape — long flat		●	●
Utility, Lacquering & Paste	[illegible]	Camel Hair	¼–1"	Lacquering — [illegible]	●	●	●
	[illegible]	Black Bristle	¼–1"	Utility — [illegible]	●	●	●
	[illegible]	White Bristle	[illegible]	Paste — [illegible]	●	●	●
	[illegible]	White Bristle	[illegible]	Paste	●	●	●
	[illegible]	Black Bristle	[illegible]	[illegible]		●	●
	[illegible]	[illegible]	[illegible]	[illegible]	●	●	
Stencil	[illegible]	Black Bristle	[illegible]	[illegible]	●	●	●

CARE AND USE OF SCHOOL ART BRUSHES...

Your school brushes will perform better and last longer if used correctly and given the proper care. Here are a few important hints:

1. Never use a water color brush in oil or vice versa! Keep them separately and clearly identified.
2. Clean your brushes after each use! Neglect will cause the paint to harden at the edge of the ferrule and spread the hairs out of shape.
3. Never let brush rest on hair! Preferably hang brushes head down from the spiral spring of a brush washer.
4. Mothproof brushes before storing.



School Art brushes for use in water color, tempera and all other water-based mediums.

After using immediately clean brushes of color. The best procedure is repeated cleaning in cold water, using a mild soap only when necessary. (The use of hot or warm water will affect the life of the hair.) Be especially careful that no paint is left at the edge of the ferrule.

Before laying away straighten hair to the natural shape of the brush.

While in use it is advisable to rinse brush repeatedly to keep the heel free of caked-up paint.

School Art brushes for oil painting.

After using, squeeze paint from brush with waste paper or rags. Lather on the palm of your hand with mild soap and water (cold or warm). While cleaning, rinse repeatedly until all paint is removed from edge of ferrule.

Before laying away restore original shape of hairs or bristles.

Nylon School art brushes for acrylic and polymer paints.

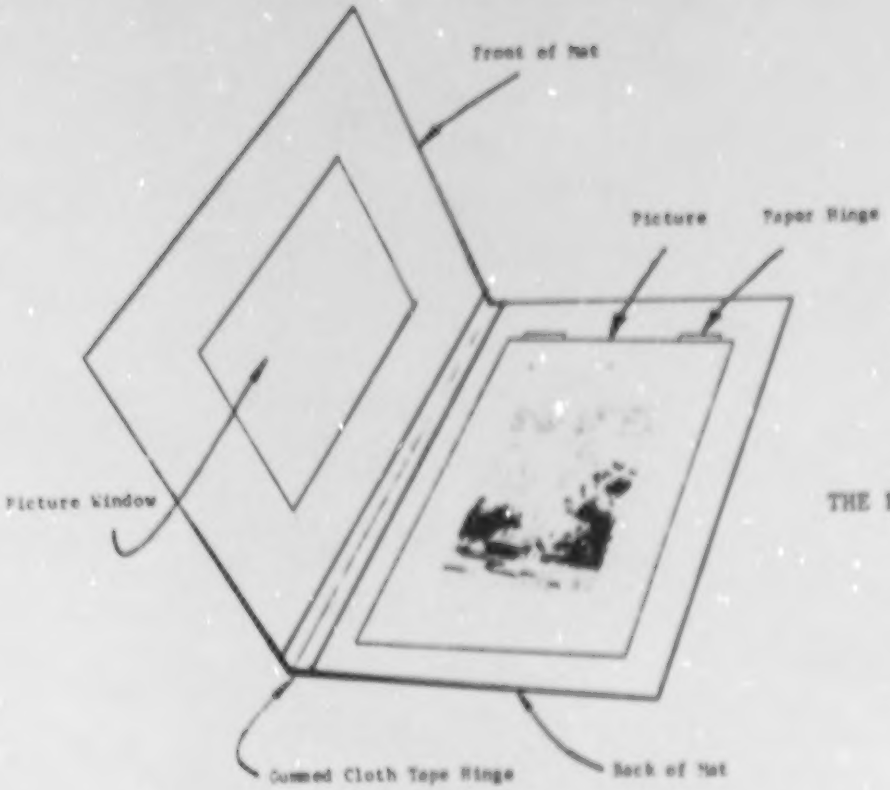
Can be cleaned in cold or lukewarm water immediately after use or in hot water if the paint has hardened. Make sure that all the paint is removed from the heel of the brush. No special cleaners are needed or recommended.

Other mediums

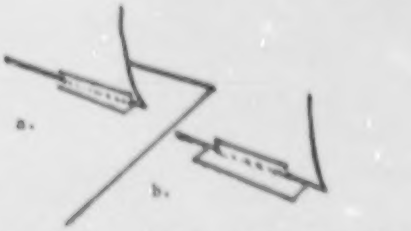
Brushes used in house paint, oil stain, enamel or varnish should be cleaned in turpentine.

For shellac or alcohol stain clean with alcohol.

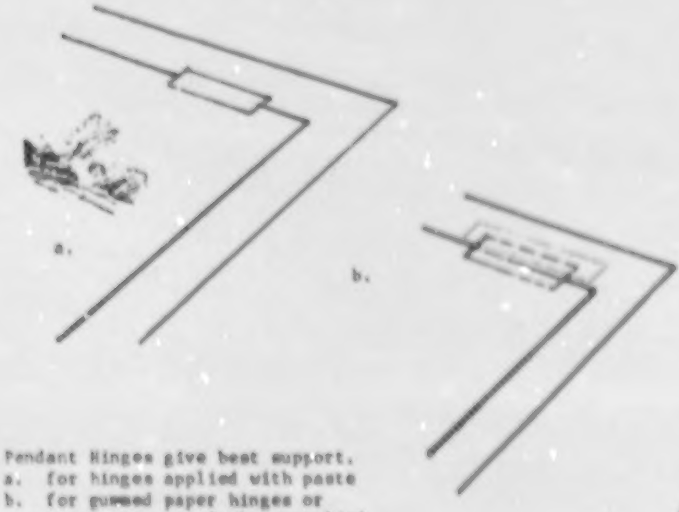
For lacquer use lacquer thinner, preferably a thinner made by the manufacturer of the lacquer used.


Front of Mat
Picture
Paper Hinge
Picture Window
Gummed Cloth Tape Hinge
Back of Mat

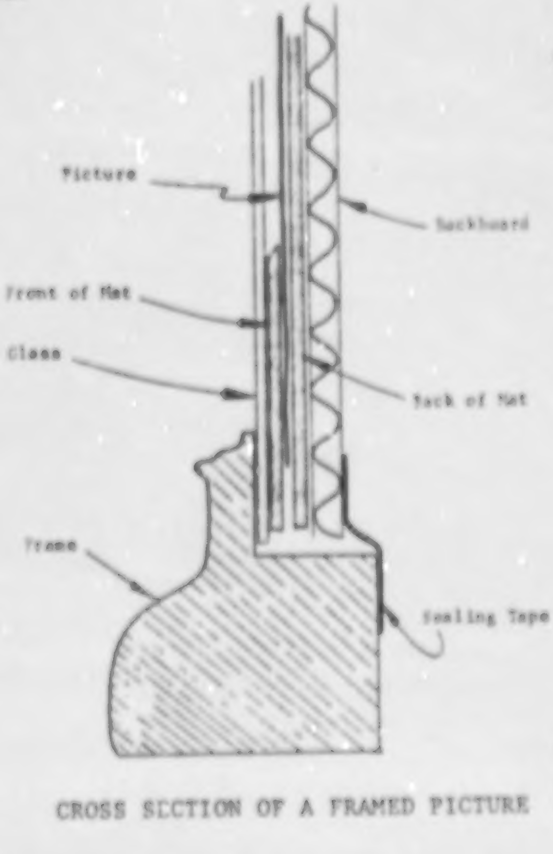
THE BASIC PICTURE MAT



Folded Hinges must be used if edges of a picture cannot be covered by mat.
a. simple folded hinge
b. hinge reinforced with strip of paper



Pendant Hinges give best support.
a. for hinges applied with paste
b. for gummed paper hinges or reinforcement of those applied with paste


Picture
Backboard
Front of Mat
Glass
Back of Mat
Frame
Sealing Tape

CROSS SECTION OF A FRAMED PICTURE

PAINTING BOOKS

Barbour. PAINTING THE SEASONS IN WATERCOLOR. Watson-Guptill

Blake. ACRYLIC WATERCOLOR PAINTING. Watson-Guptill

Blake. COMPLETE GUIDE TO ACRYLIC PAINTING. Watson-Suptill

Brommer. TRANSPARENT WATERCOLOR
Davis Publications

Brommer. TRANSPARENT WATERCOLOR IDEAS AND TECHNIQUES
Davis Publications

Chavatel. EXPLORING WITH POLYMER. Reinhold

Dolloff/Perkinson. HOW TO CARE FOR WORKS OF ART ON PAPER
Watson-Guptill

Guptill. RENDERING IN PEN & INK. Watson-Guptill

Jamison. PAINTING: A COMPLETE GUIDE. Viking Press

Kautzkey. WAYS WITH WATERCOLOR
Van Nostrand/Reinhold

Labibertic, et al. PASTEL, CHARCOAL & CHALK DRAWING
Van Nostrand

Mayer. THE ARTIST'S HANDBOOK OF MATERIALS & TECHNIQUES
Viking Press

Meyer. FORTY WATERCOLORISTS AND THEIR WORK. Watson-Guptill

Meyer. TWENTY LANDSCAPE PAINTERS
Watson-Guptill

Meyer. THE PAINTER'S CRAFT
Viking Press

Meyer/Kent. WATERCOLORIST ART WORK
Watson-Guptill

Pellew. ACRYLIC LANDSCAPE PAINTING
Watson-Guptill

Sears. PASTEL PAINTING STEP BY STEP
Watson-Guptill

Sheaks. DRAW & PAINT THE NATURAL ENVIRONMENT. Davis Publications

Sheaks. PAINTING WITH ACRYLIC FROM START TO FINISH. Davis Publications

Sheaks. PAINTING WITH OILS
Davis Publications

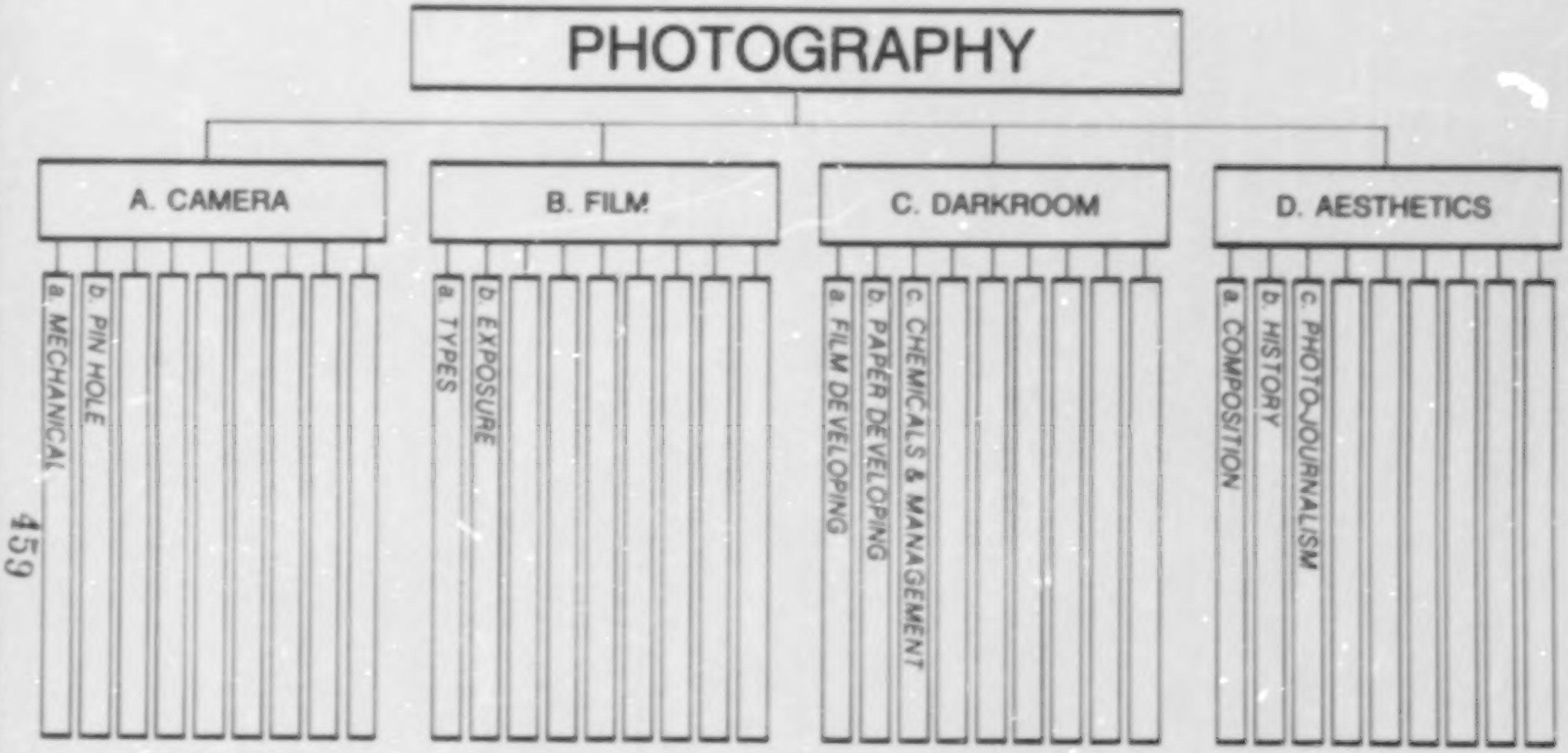
Tummons. PAINTING IN THE SCHOOL PROGRAM. Davis Publications

Woody, Jr. POLYMER PAINTING AND RELATED TECHNIQUES. Van Nostrand

Worth. THE PRACTICE OF WATERCOLOR PAINTING. Watson-Guptill

minolta
minolta

PHOTOGRAPHY


PHOTOGRAPHY
A. CAMERA
a. MECHANICAL
b. PIN HOLE
B. FILM
a. TYPES
b. EXPOSURE
C. DARKROOM
a. FILM DEVELOPING
b. PAPER DEVELOPING
c. CHEMICALS & MANAGEMENT
D. AESTHETICS
a. COMPOSITION
b. HISTORY
c. PHOTO-JOURNALISM

Resource Guide

PHOTOGRAPHY, Phil Davis, (Trade Edition - 1979),
William C. Brown Publishers,
Dubugue, Iowa

CAMERA

Mechanical a	*Pin Hole* b	c	d	e	f	g
1 Types of Cameras	Construction					
2 Handling & Loading	Exposing Film Negative					
3 Shutter Speed	Exposing Paper Negative					
4 Aperture	Contact Printing					
5 Depth of Field	Camera Obscura					
6 ASA						
Lenses 7 - 1	Filters 7 - 2	Tripod 7 - 3	Exposure Meter 7 - 4	Flash 7 - 5		
8						
h	1	2	3	4	5	6
i	1	2	3		5	6

CBE INSTRUCTIONAL KEY

MAJOR SKILL PHOTOGRAPHY
COMPETENCY CAMERA Ⓐ
COMPETENCY COMPONENT MECHANICAL ⓐ
INSTRUCTIONAL OBJECTIVE TYPES OF CAMERAS ①

The student will be able to recognize the differences among various adjustable and non-adjustable cameras.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 51-60, Davis.
Show different types of cameras and diagrams of different cameras to demonstrate the differences among viewing systems in adjustable cameras.

ALTERNATIVES

Read page 72, Davis.
View film strip, Creative Photography-Camera Series, "The Camera".

EVALUATION

The instructor will quiz the student on the presented material.

CBE INSTRUCTIONAL KEY

MAJOR SKILL PHOTOGRAPHY
COMPETENCY CAMERA Ⓐ
COMPETENCY COMPONENT MECHANICAL ⓐ
INSTRUCTIONAL OBJECTIVE HANDLING & LOADING ②

The student will be able to identify the parts of a camera, to hold the camera, and to load the camera with film.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 75-78, Davis.

ALTERNATIVES

View film strip, Crative Photography-Camera Series, "The Camera".

EVALUATION

The instructor will quiz the student to determine knowledge of camera parts.
The instructor will observe the student's demonstration of loading the camera with film.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PHOTOGRAPHY	
COMPETENCY	CAMERA	A
COMPETENCY COMPONENT	MECHANICAL	a
INSTRUCTIONAL OBJECTIVE	SHUTTER SPEED	3

The student will be able to differentiate among the different shutter speeds on a camera, including the capability of each speed for capturing activity.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to page 80, Davis.

Listen to the camera shutter open and close at different speeds.

Expose a roll of film in the classroom using and recording different shutter speeds while focusing on a moving subject. The instructor will show a resulting contact sheet of frames in the order action was captured.

Identify probable shutter speeds from photographs.

The student will photograph moving subjects using different shutter speeds and recording the speed as each frame is taken.

ALTERNATIVES

View film strip, Creative Photography-Camera Series, "The Camera".

EVALUATION

The instructor will select from student photographs examples of subjects which are blurred or frozen in action. The instructor will conduct a review of the photographs to determine if the student can detect probable shutter speed and to investigate the effect of fast shutter speed, whether to speed or freeze action or to slow or blur action.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PHOTOGRAPHY	A
COMPETENCY	CAMERA	a
COMPETENCY COMPONENT	MECHANICAL	4
INSTRUCTIONAL OBJECTIVE	APERTURE	

The student will be able to differentiate among aperture (f-stop) settings on the camera by comparing the amount of light admitted through the different f-stops.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 64-65, Davis.

ALTERNATIVES

View film strip, Creative Photography-Camera Series, "The Camera".

EVALUATION

The instructor will quiz the student to determine ability to differentiate apperture settings, for example, "f-11 admits twice as much light as f-16" or "f-3.5 is larger than f-.8".

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PHOTOGRAPHY	A
COMPETENCY	CAMERA	a
COMPETENCY COMPONENT	MECHANICAL	5
INSTRUCTIONAL OBJECTIVE	DEPTH OF FIELD	

The student will be able to read a depth of field scale on a camera and will be able to identify the differences in depth of field in photographs.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 79-82, Davis.
The student will read a diagram illustrating a lens focused at different points.
The student will expose a roll of film in the classroom using and recording different f-stops on a stationary subject. The instructor will show a contact sheet of resulting frames in the order photographed; the student will identify the probable length of field.

ALTERNATIVES

View film strip, Creative Photography-Camera Series, "The Camera".

EVALUATION

The instructor will quiz the student to determine ability to read depth of field scales.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PHOTOGRAPHY	
COMPETENCY	CAMERA	A
COMPETENCY COMPONENT	MECHANICAL	a
INSTRUCTIONAL OBJECTIVE	ASA	6

INSTRUCTIONAL OBJECTIVE

The student will be able to differentiate among the different ASA numbers on the camera and to set the camera on the proper ASA number according to type of film used.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 73, Davis.

ALTERNATIVES

View film strip, Creative Photography-Camera Series, "The Camera".

EVALUATION

The instructor will quiz the student to determine ability to differentiate ASA numbers of popular films and on camera dials.

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PHOTOGRAPHY	
COMPETENCY	CAMERA	A
COMPETENCY COMPONENT	MECHANICAL	a
INSTRUCTIONAL OBJECTIVE	LENSES	7[1]

INSTRUCTIONAL OBJECTIVE

The student will be able to identify different lens sizes and the type of photograph each produces.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 174-187, Davis.
View examples of different lenses.
Identify photographs produced with different lenses.
If lenses are available, photograph one scene in class with different sized lenses.
The instructor will show resulting contact sheet to students.

ALTERNATIVES

Read pages 174-187, Davis.
View film strip, Creative Photography-Camera Series, "Camera Systems".

EVALUATION

The instructor will quiz the student to determine ability to identify different lenses.

CBE INSTRUCTIONAL KEY

MAJOR SKILL PHOTOGRAPHY

COMPETENCY CAMERA A

COMPETENCY COMPONENT MECHANICAL a

INSTRUCTIONAL OBJECTIVE FILTERS 72

The student will be able to list the different filters available for black and white photography and to differentiate among the results in photographs where various filters are used.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 198-212, Davis.

ALTERNATIVES

View film strip, Creative Photography-Camera Series, "Camera Systems".

EVALUATION

The instructor will quiz the student to determine ability to differentiate effects of filters on photographs.

CBE INSTRUCTIONAL KEY

MAJOR SKILL PHOTOGRAPHY

COMPETENCY CAMERA A

COMPETENCY COMPONENT MECHANICAL a

INSTRUCTIONAL OBJECTIVE TRIPOD 73

The student will be able to mount camera on tripod, raise and lower tripod, use cable release, and list situations in which a tripod would be necessary.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 68-69, Davis.

Mount camera on tripod with cable release.

View photographs of different situations where a tripod was used.

ALTERNATIVES

View film strip, Creative Photography-Camera Series, "Camera Systems".

EVALUATION

The instructor will observe the student's demonstration to determine ability to mount camera on tripod and to employ tripod when needed in photographic situations.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PHOTOGRAPHY	
COMPETENCY	CAMERA	A
COMPETENCY COMPONENT	MECHANICAL	a
INSTRUCTIONAL OBJECTIVE	EXPOSURE METER	74

The student will be able to read and use an exposure meter.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 71, 72, 79, Davis.
The student will label parts of an exposure meter diagram.
The student will determine the exposure meter reading and corresponding light setting to prepare for photographing.

ALTERNATIVES

View film strip, Creative Photography-Camera Series, "Exposure".

EVALUATION

The instructor will observe the student's demonstration of exposure meter reading to determine ability.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PHOTOGRAPHY	
COMPETENCY	CAMERA	A
COMPETENCY COMPONENT	MECHANICAL	a
INSTRUCTIONAL OBJECTIVE	FLASH	75

The student will be able to read and use a flash.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 70, 71, 155-158, Davis.
The student will shoot a roll of film in class using a flash; one subject will be photographed using a different f-stop for each picture.

ALTERNATIVES

View film strips, Creative Photography-Camera Series, "Lighting, Part 2" and "Camera Systems".

EVALUATION

The instructor will observe the student's demonstration of reading a flash to determine ability.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PHOTOGRAPHY	
COMPETENCY	CAMERA	A
COMPETENCY COMPONENT	PINHOLE	b
INSTRUCTIONAL OBJECTIVE	CONSTRUCTION	1

The student will be able to make a pinhole camera.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 44-47, Davis.
Refer to resource: HOW TO MAKE A PINHOLE CAMERA, Eastman Kodak Co.

ALTERNATIVES

EVALUATION

The instructor will determine if the student has followed correct procedure, the camera should be closed with a small piece of enlarging paper inside, and placed in sunlight for 5 minutes, developed paper should be white.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PHOTOGRAPHY	
COMPETENCY	CAMERA	A
COMPETENCY COMPONENT	PINHOLE	b
INSTRUCTIONAL OBJECTIVE	NEGATIVE PAPER DEVELOPMENT	2

The student will be able to develop enlarging paper.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 124-125, Davis.
Develop enlarging paper used to test camera.

ALTERNATIVES

View film strip, Creative Photography-Darkroom Series, "Enlarging, Part 1".

EVALUATION

The instructor will determine if the student's presented negative print has been properly developed and processed.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PHOTOGRAPHY	
COMPETENCY	CAMERA	A
COMPETENCY COMPONENT	PINHOLE	b
INSTRUCTIONAL OBJECTIVE	EXPOSING PAPER NEGATIVE	3

The student will be able to expose a paper negative.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

The instructor will demonstrate, through slides or other visuals, correctly exposed negatives and prints.

The student will expose several paper negatives in a pinhole camera, recording exposure times.

The student will develop negative paper prints.

ALTERNATIVES

EVALUATION

The instructor will critique the student's paper negative for correct exposure and documentation of time, lighting conditions, and meter reading.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PHOTOGRAPHY	
COMPETENCY	CAMERA	A
COMPETENCY COMPONENT	PINHOLE	b
INSTRUCTIONAL OBJECTIVE	CONTACT PRINTING	4

The student will be able to make a contact print from a negative.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 121-124, Davis.

The student will test for exposure time by the 3 second graduated exposure method.

ALTERNATIVES

View film strip, Creative Photography-Camera Series, "Contact Printing".

EVALUATION

The instructor will critique the student's contact print from a paper negative for correct exposure and documentation.

CBE INSTRUCTIONAL KEY

MAJOR SKILL PHOTOGRAPHY
COMPETENCY CAMERA A
COMPETENCY COMPONENT PINHOLE b
INSTRUCTIONAL OBJECTIVE CAMERA OBSCURA 5

The student will be able to research the origins of the camera.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 1-2, Davis.
Research and report on camera obscura.
Compare results of early pinhole camera with the student's own results.
List the important innovators in early camera work.

ALTERNATIVES

View film strip,"From Pinholes to Polaroids."

EVALUATION

The instructor will quiz the student to determine ability to list significant names and dates associated with the camera obscura.

CBE INSTRUCTIONAL KEY

MAJOR SKILL
COMPETENCY
COMPETENCY COMPONENT
INSTRUCTIONAL OBJECTIVE

INSTRUCTIONAL ACTIVITIES

ALTERNATIVES

EVALUATION

FILM

a Types	b Exposure	c	d	e	f	g
1 ASA Speed	Light-Natural & Artificial					
2	Metering-Reflected & Incidental					
3	Tonal Range					
4						
5						
6						
7						
8						
h	1	2	3	4	5	6
i	1	2	3	4	5	6

CBE INSTRUCTIONAL KEY

MAJOR SKILL PHOTOGRAPHY

COMPETENCY FILM Ⓑ

COMPETENCY COMPONENT TYPES ⓐ

INSTRUCTIONAL OBJECTIVE ASA SPEED ①

The student will be able to differentiate among various black and white and color films and their ASA speeds.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 294, 72-73, Davis.
Study the list of film types, page 294, Davis.
Learn when to use slow or fast film depending upon subject and light conditions.

ALTERNATIVES

Refer to information that comes with Kodak film package: How Film Is Made, Processed.

EVALUATION

The instructor will quiz the student to determine ability to differentiate among various films and their ASA speeds.

CBE INSTRUCTIONAL KEY

MAJOR SKILL PHOTOGRAPHY

COMPETENCY FILM Ⓑ

COMPETENCY COMPONENT EXPOSURE ⓑ

INSTRUCTIONAL OBJECTIVE LIGHT-NATURAL & ARTIFICIAL ①

The student will be able to compare various directions of light as a way of being selective.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 149-173, Davis.
Expose film using any subject: (a) outdoors with light in various positions and (b) indoors.

ALTERNATIVES

View film strips, Creative Photography-Camera Series, "Exposure", "Lighting, Part 1", and "Lighting, Part 2".

EVALUATION

The instructor will critique three student prints of one subject with light in different positions.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PHOTOGRAPHY	
COMPETENCY	FILM	Ⓑ
COMPETENCY COMPONENT	EXPOSURE	ⓑ
INSTRUCTIONAL OBJECTIVE	METERING-REFLECTED & INCIDENTAL	②

The student will be able to calculate the exposure for a negative using an exposure meter.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 71, 83-85, 222-227, Davis.

Differentiate between reflected and incidental readings on the meter.

Meter a scavenger hunt in classroom. Write down results from each place metered and compare with other students.

Match ASA, f-stops, and shutter speeds to desired effect. Shoot film using different combinations of f-stops and shutter speeds, and select desired effect to print. Information on ASA, f-stop, and shutter speed must accompany print.

ALTERNATIVES

View film strip, Creative Photography-Camera Series, "Exposure".

EVALUATION

The instructor will critique two student photographs of one subject which clearly illustrate both reflected and incidental readings.

CBE INSTRUCTIONAL KEY

MAJOR SKILL PHOTOGRAPHY

COMPETENCY FILM B

COMPETENCY COMPONENT EXPOSURE b

INSTRUCTIONAL OBJECTIVE TONAL RANGE 3

The student will be able to identify different tones in a photograph to aid in achieving a wide tonal range in photographs.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 223-227, Davis.

Make a photograph with many tones (a perfectly exposed negative).

ALTERNATIVES

View film strip, Creative Photography-Camera Series, "Exposure".

EVALUATION

The instructor will determine the student's ability to identify tones in a photograph with tissue or acetate overlay.

CBE INSTRUCTIONAL KEY

MAJOR SKILL

COMPETENCY

COMPETENCY COMPONENT

INSTRUCTIONAL OBJECTIVE

INSTRUCTIONAL ACTIVITIES

ALTERNATIVES

EVALUATION

DARKROOM

Film Developing a	*Paper Developing* b	*Chemicals & Management* c	d	e	f	g
Materials & Equipment 1	Materials & Equipment	Mixing Chemicals				
Loading 2	Exposure & Processing	Cleanliness & Labelling				
Timing & Processing Controls 3	Contact Printing					
Exposure Development Relationship 4	Test Strips					
5	Filters					
6	Dodging					
7	Advanced Printing					
8						
h	1	2	3	4	5	6
i	1	2	3		5	6

CBE INSTRUCTIONAL KEY

MAJOR SKILL PHOTOGRAPHY

COMPETENCY DARKROOM C

COMPETENCY COMPONENT FILM DEVELOPING a

INSTRUCTIONAL OBJECTIVE MATERIALS & EQUIPMENT 1

The student will be able to identify the necessary materials and equipment for developing film and to compute the general purposes of these items.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 93-95, Davis.

ALTERNATIVES

View film strip, Creative Photography-Darkroom Series, "Developing Roll Film".

EVALUATION

The instructor will quiz the student to determine ability to identify materials and equipment and to explain their purpose.

CBE INSTRUCTIONAL KEY

MAJOR SKILL PHOTOGRAPHY

COMPETENCY DARKROOM C

COMPETENCY COMPONENT FILM DEVELOPING a

INSTRUCTIONAL OBJECTIVE LOADING 2

The student will be able to load film onto a reel inside a changing bag.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 96-99, Davis.
Practice loading the film: (1) with eyes open, (2) with eyes closed, and (3) inside changing bag.

ALTERNATIVES

View film strip, Creative Photography-Darkroom Series, "Developing Roll Film".

EVALUATION

The instructor will observe the student's demonstration of film loading to determine ability.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PHOTOGRAPHY	
COMPETENCY	DARKROOM	C
COMPETENCY COMPONENT	FILM DEVELOPING	a
INSTRUCTIONAL OBJECTIVE	TIMING & PROCESSING CONTROLS	3

The student will be able to list the processes, times, and controls included in developing film and then to devwlop a roll of film.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 98-107, Davis.
Look at examples of correctly and incorrectly processed negatives.
The student will process a roll of film.

ALTERNATIVES

View film strip, Creative Photography-Darkroom Series, "Developing Roll Film".

EVALUATION

The instructor will quiz the student to determine knowledge of processes.
The instructor will critique the student's negatives to determine developing ability.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PHOTOGRAPHY	
COMPETENCY	DARKROOM	C
COMPETENCY COMPONENT	FILM DEVELOPING	a
INSTRUCTIONAL OBJECTIVE	EXPOSURE/DEVELOPMENT RELATIONSHIP	4

The student will be able to relate exposure with development of film.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 106, 215-227, Davis.
Study the differences in the prints made; record all data.

ALTERNATIVES

EVALUATION

The instructor will critique the student's documentation, drawing a conclusion, of experiments.

CBE INSTRUCTIONAL KEY

MAJOR SKILL PHOTOGRAPHY
COMPETENCY DARKROOM c
COMPETENCY COMPONENT PAPER DEVELOPING b
MATERIALS & EQUIPMENT 1

INSTRUCTIONAL OBJECTIVE

The student will be able to identify the materials and equipment used in developing photography paper and to compute the general purposes of these items.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 109-119, Davis.

ALTERNATIVES

View film strip, Creative Photography-Darkroom Series, "Enlarging, Part 1".

EVALUATION

The instructor will quiz the student to determine ability to identify and explain the purpose of developing equipment and materials.

CBE INSTRUCTIONAL KEY

MAJOR SKILL PHOTOGRAPHY
COMPETENCY DARKROOM c
COMPETENCY COMPONENT PAPER DEVELOPING b
EXPOSURE & PROCESSING 2

INSTRUCTIONAL OBJECTIVE

The student will be able to expose and process a piece of photo paper using the photogram techniques.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 122-125, Davis.
Select objects for photogram. Expose objects on paper at f.3.5. for 5 seconds.

ALTERNATIVES

View film strip, Creative Photography-Darkroom Series, "Enlarging, Part 1".

EVALUATION

The instructor will quiz the student to determine knowledge of photogram making and paper processing. The instructor will critique the student's photogram to determine ability to expose and process.

CBE INSTRUCTIONAL KEY

MAJOR SKILL PHOTOGRAPHY

COMPETENCY DARKROOM ⓒ

COMPETENCY COMPONENT PAPER DEVELOPING ⓑ

INSTRUCTIONAL OBJECTIVE CONTACT PRINTING ③

The student will be able to identify and list the steps involved in contact printing.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 121-124, Davis.

ALTERNATIVES

View film strip, Creative Photography-Camera Series, "Contact Printing".

EVALUATION

The instructor will critique the student's proof sheets.

CBE INSTRUCTIONAL KEY

MAJOR SKILL

COMPETENCY

COMPETENCY COMPONENT

INSTRUCTIONAL OBJECTIVE

INSTRUCTIONAL ACTIVITIES

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PHOTOGRAPHY

COMPETENCY DARKROOM c

COMPETENCY COMPONENT PAPER DEVELOPING b

INSTRUCTIONAL OBJECTIVE TEST STRIPS 4

The student will be able to make a test strip, from which to choose the proper exposure time, for an enlargement.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 127-134, Davis.
The student will list all of the steps involved in making a test strip and an enlargement.
The instructor will show how to read a test strip and will show examples of good and bad test strips.
The student will list all of the f-stops on a lens and will differentiate the amount of light each will admit.
The student will proceed to the darkroom to make a test strip and an enlargement.

ALTERNATIVES

View film strip, Creative Photography-Darkroom Series, "Enlarging, Part 1".

EVALUATION

The instructor will critique the student's negative, test strip, and enlargements (with f-stop and exposure time written on the back of the enlargement) to determine ability to correlate exposure time and test strip.

CBE INSTRUCTIONAL KEY

MAJOR SKILL PHOTOGRAPHY

COMPETENCY DARKROOM ⓒ

COMPETENCY COMPONENT PAPER DEVELOPING ⓑ

INSTRUCTIONAL OBJECTIVE FILTERS ⑤

The student will be able to identify the different results achieved when using different filters on variable contrast paper, and will be able to print photographs with filters.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 119, Davis.
Look at examples of negatives and photographs made with contrast filters.
Proceed to darkroom to make 3 prints from the same negative: 1 without a filter, 1 with a low contrast filter (1, 1½, 2), and 1 with a high contrast filter (3, 3½, 4).

ALTERNATIVES

View film strip, Creative Photography-Darkroom Series, "Enlarging, Part 3".

EVALUATION

The instructor will critique the student's three prints (with f-stop, exposure time, and number of contrast filter listed on the back of the paper) to determine proper exposure and the presence of varying contrasts.

CBE INSTRUCTIONAL KEY

MAJOR SKILL PHOTOGRAPHY

COMPETENCY DARKROOM ⓒ

COMPETENCY COMPONENT PAPER DEVELOPING ⓑ

INSTRUCTIONAL OBJECTIVE DODGING ⑥

The student will be able to distinguish between burning-in and dodging and to demonstrate both processes.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 114, 128, 132, 133, Davis.
View examples of photographs before and after dodging and burning-in.
Using a negative that has an area which needs dodging, make 2 prints (one with and one without dodging).
Using a negative that needs burning-in, make 2 prints (one with and one without burning-in).

ALTERNATIVES

View film strip, Creative Photography-Darkroom Series, "Enlarging, Part 2".

EVALUATION

The instructor will critique the student's four prints and their negatives: 2 without printing controls, one with burning-in, and one with dodging. Prints with controls should show evidence of proper burning-in and dodging.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PHOTOGRAPHY	
COMPETENCY	DARKROOM	C
COMPETENCY COMPONENT	PAPER DEVELOPING	b
INSTRUCTIONAL OBJECTIVE	ADVANCED PRINTING	7

The student will be able to explore new darkroom techniques in print manipulation.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 241-250, Davis.

ALTERNATIVES

Read CREATIVE DARKROOM TECHNIQUES, Kodak

EVALUATION

The instructor will critique the student's prints and determine if the student can explain procedures.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PHOTOGRAPHY	
COMPETENCY	DARKROOM	C
COMPETENCY COMPONENT	CHEMISTRY & MANAGEMENT	c
INSTRUCTIONAL OBJECTIVE	MIXING CHEMICALS	1

The student will be able to mix and label chemicals.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 95-97, Davis.
Record all the steps and controls involved in mixing chemicals.

ALTERNATIVES

Read mixing chart posted in the classroom by the instructor.
Read mixing labels on chemicals.

EVALUATION

The instructor will quiz the student to determine ability to list all steps involved in mixing chemicals. The instructor will supervise while the student mixes chemicals.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PHOTOGRAPHY	C
COMPETENCY	DARKROOM	c
COMPETENCY COMPONENT	CHEMISTRY & MANAGEMENT	2
INSTRUCTIONAL OBJECTIVE	CLEANLINESS & LABELLING	

The student will be able to maintain work area for photography purposes.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
View examples of photographs that have been marred as a result of an unclean work environment.

ALTERNATIVES

The student will observe the instructor's habitual practice of cleanliness.

EVALUATION

The instructor will observe the student's work habits and critique photographs to determine if any marring is the result of an unclean environment.

* * *

CBE INSTRUCTIONAL KEY

MAJOR SKILL

COMPETENCY

COMPETENCY COMPONENT

INSTRUCTIONAL OBJECTIVE

INSTRUCTIONAL ACTIVITIES

ALTERNATIVES

EVALUATION

AESTHETICS

Composition a	History b	Photo-Journalism c	d	e	f	g
Close-Ups 1.	Masters of Photography	Techniques				
Framing 2.						
Cropping 3.						
Selective Focus 4.						
5.						
6.						
7.						
8.						
h	1.	2.	3.	4.	5.	6.
i	1.	2.	3.	4.	5.	6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PHOTOGRAPHY	
COMPETENCY	AESTHETICS	D
COMPETENCY COMPONENT	COMPOSITION	a
INSTRUCTIONAL OBJECTIVE	CLOSE-UPS	1

The student will be able to select framing that will emphasize the subject of a photograph.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
    Refer to pages 267-271, 274-292, Davis.
Concentrating on close-ups, shoot and develop a roll of film using various subjects. Select and print several examples.

ALTERNATIVES

View film strip, Creative Photography-Camera Series, "Composition".

EVALUATION

The instructor will critique several of the student's prints to determine ability to take close-ups.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PHOTOGRAPHY	
COMPETENCY	AESTHETICS	D
COMPETENCY COMPONENT	COMPOSITION	a
INSTRUCTIONAL OBJECTIVE	FRAMING	2

The student will be able to use the framing technique in composition.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
    Refer to pages 267-271, 274-292, Davis.
View examples of composition using different framing techniques.
Shoot, develop, and print film, concentrating on aesthetics and framing technique.

ALTERNATIVES

View film strip, Creative Photography-Camera Series, "Composition".

EVALUATION

The instructor will critique the student's print to determine ability to use the framing technique in composition.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PHOTOGRAPHY	D
COMPETENCY	AESTHETICS	a
COMPETENCY COMPONENT	COMPOSITION	3
INSTRUCTIONAL OBJECTIVE	CROPPING	

The student will be able to crop unnecessary parts of a negative while printing.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 267-271, 274-292, Davis.
Select a negative that needs cropping and print it twice, first printing the whole negative and then printing a cropped version of the negative.

ALTERNATIVES

View film strip, Creative Photography-Camera Series, "Composition".

EVALUATION

The instructor will critique the student's two prints (one from the original negative and the cropped version) and the cropped negative to determine cropping ability.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PHOTOGRAPHY	D
COMPETENCY	AESTHETICS	a
COMPETENCY COMPONENT	COMPOSITION	4
INSTRUCTIONAL OBJECTIVE	SELECTIVE FOCUS	

The student will be able to compose a photograph by selective focus.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 267-271, 274-292, Davis.
View photographs which exemplify selective focus.
Shoot film, focusing on different areas of subjects.
Develop and print photographs selected from negatives.

ALTERNATIVES

View film strip, Creative Photography-Camera Series, "Composition".

EVALUATION

The instructor will critique several of the student's print to determine ability to compose by selective focus.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PHOTOGRAPHY	
COMPETENCY	AESTHETICS	D
COMPETENCY COMPONENT	HISTORY	b
INSTRUCTIONAL OBJECTIVE	MASTERS OF PHOTOGRAPHY	1

The student will be able to identify the works of both traditional and contemporary masters of photography.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration (slide presentation) by the instructor.
Refer to pages 1-41, 274-292, Davis.

ALTERNATIVES

Research photographers in some of the suggested resources provided by the instructor.

EVALUATION

The instructor will quiz the student to determine ability to identify photographers.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PHOTOGRAPHY	
COMPETENCY	AESTHETICS	D
COMPETENCY COMPONENT	PHOTO-JOURNALISM	c
INSTRUCTIONAL OBJECTIVE	TECHNIQUES	1

The student will be able to apply photo-journalistic techniques to some aspect of school life.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Take a field trip to the newspaper offices or attend speech presentation by a representative from the newspaper.
Photograph selected school activities and present a 4" x 6" print story without narration.

ALTERNATIVES

View film strip,"Careers in Photography."

EVALUATION

PHOTOGRAPHY

Binzen, Bill. DOUBLETAKE
Grossman Publishers

Bruandet. PHOTOGRAMS
Davis Publishers

Bry, Doris. PHOTOGRAPHER
Museum of Fine Arts
New York Graphic Society

Capa, Cornell. THE CONCERNED
PHOTOGRAPHER. Grossman

Cooke, Robert W. DESIGNING
WITH LIGHT. Davis Publications

Craven. OBJECT AND IMAGE: AN
INTRODUCTION TO PHOTOGRAPHY
Creative Hands Bookshop

Freed, Leonard. BLACK IN WHITE
AMERICA. Grossman

Gaddis. BASIC PHOTOGRAPHY (paper)
Creative Hands Bookshop

Gernsheim, Helmut. A CONCISE
HISTORY OF PHOTOGRAPHY
Grosset and Dunlap

Glubok. ART OF PHOTOGRAPHY
MacMillan

Goldsmith, Arthur. THE
PHOTOGRAPHY GAME, Viking Press

Harris. MAKING PHOTOGRAPHS
Creative Hands Bookshop

Hedgecoe. PHOTOGRAPHER'S
HANDBOOK. Creative Hands Bookshop

Hohgson. ALL ABOUT ACTION
PHOTOGRAPHY. Creative Hands
Bookshop

Holter. PHOTOGRAPHY WITHOUT
A CAMERA. Creative Hands Bookshop

Horenstein, Henry. BEYOND BASIC
PHOTOGRAPHY. Little

Horenstein. BLACK & WHITE
PHOTOGRAPHY: A BASIC MANUAL
Creative Hands Bookshop

Kay. CREATIVE ART THROUGH PHOTOGRAPHY
Creative Hands Bookshop

Lyons, Nathan. PHOTOGRAPHERS ON PHOTOGRAPHY
Prentice-Hall

Lundquist. PHOTO GRAPHICS
Van Nostrand Reinhold Co.

Mante. COLOR DESIGN IN PHOTOGRAPHY
Creative Hands Bookshop

Mante. PHOTO DESIGN
Van Nostrand Reinhold Co.

Neblette. FUNDAMENTALS OF PHOTOGRAPHY
Van Nostrand Reinhold Co.

Newhall, Beaumont. THE DAGUERREOTYPE IN
AMERICA. New York Graphic Society

Newhall, Beaumont. THE HISTORY OF
PHOTOGRAPHY. Grossman

Newhall, Nancy. EDWARD WESTON
Aperture

Paul, Sherman. HARRY CALLAHAN
Grossman

Pollack, Peter. THE PICTURE HISTORY OF
PHOTOGRAPHY. Abrams

Rhodes & McCall. INTRODUCTION TO
PHOTOGRAPHY. Creative Hands Bookshop

Scharf, Aaron. ART AND PHOTOGRAPHY
Penguin

Steichen, Edward. A LIFE IN PHOTOGRAPHY
Doubleday

Swedlard. PHOTOGRAPHY
Creative Hands Bookshop

Szarkowski, John. THE PHOTOGRAPHER'S AND
THE AMERICAN LANDSCAPE. Grossman

Szarkowski, John. THE PHOTOGRAPHER'S EYE
Grossman

Taft, Robert. PHOTOGRAPHY AND THE AMERICAN
SCENE. Dover

Varney. PHOTOGRAPHER AS DESIGNER
Creative Hands Bookshop

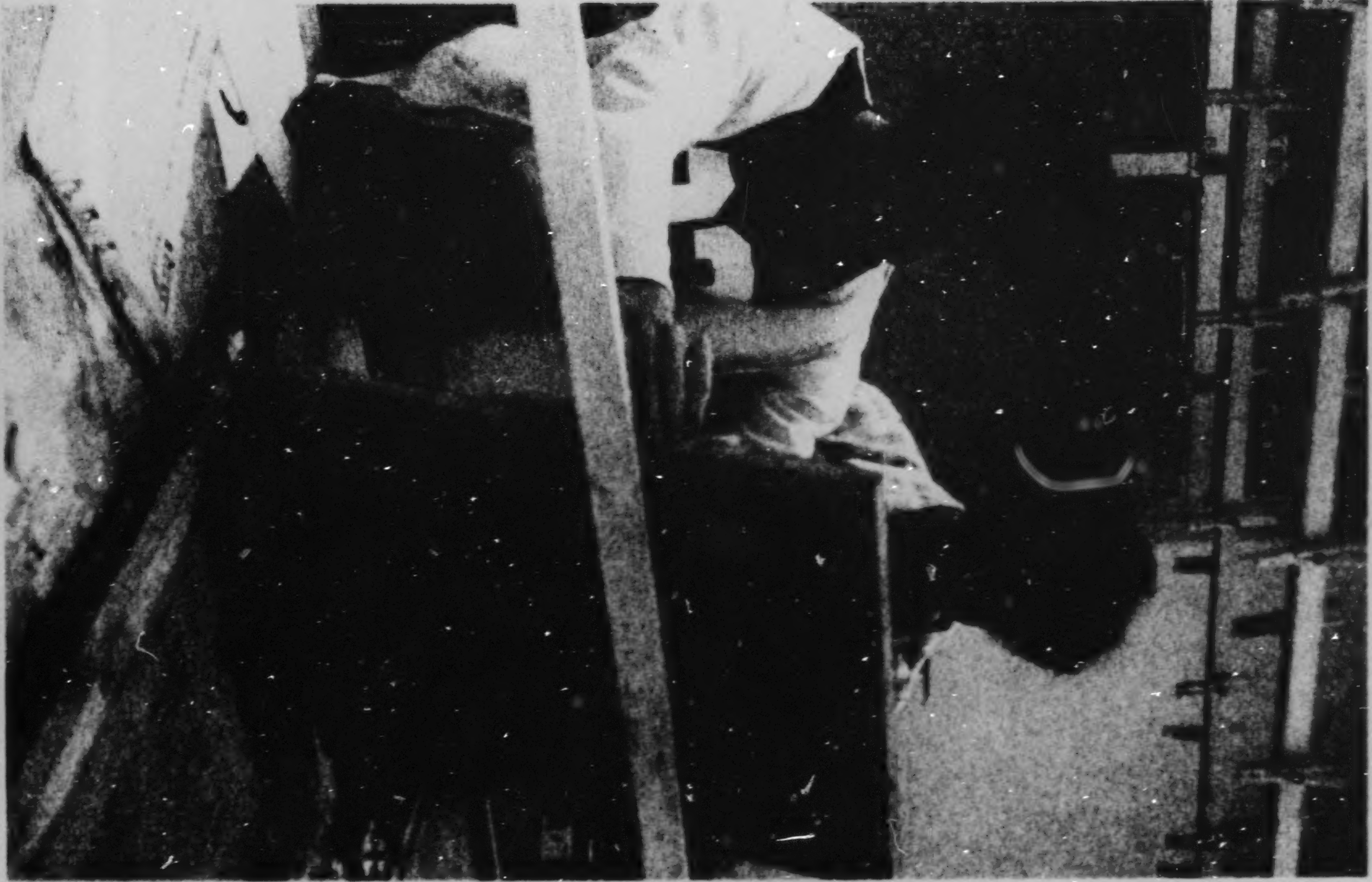
Varney. THE PHOTOGRAPHER AS DESIGNER
Davis Publications

Vestal. CRAFT OF PHOTOGRAPHY
Davis Publications

Weiss. LENS AND SHUTTER
Creative Hands Bookshop

Willsberger. HISTORY OF PHOTOGRAPHY
Creative Hands Bookshop

Zakia. PERCEPTION AND PHOTOGRAPHY
Creative Hands Bookshop



PRINTMAKING

PRINTMAKING

- A. RELIEF
  - a. LINOLEUM
  - b. WOOD CUT
  - c. COLLAGRAPH
- B. SILKSCREEN
  - a. PAPER
  - b. CUT FILM
  - c. ADDITIVE
  - d. PHOTO FILM
- C. LITHOGRAPHY
  - a. METAL PLATE
  - b. STONE
  - c. PAPER PLATE
- D. INTAGLIO
  - a. DRY POINT
  - b. ETCHING
  - c. ENGRAVING
  - d. VISCOSITY
  - e. COLLAGRAPH

Resource Guide

PRINTMAKING: HISTORY AND PROCESS,
Donald Saff/Deli Sacilotto,
Holt, Rinehart, Winston

RELIEF PRINTMAKING, G. Brommer,
Davis

WOOD ENGRAVING, D. Sander

INNOVATIVE PRINTMAKING,
Thelma R. Newman, Crown

RELIEF

a *Linoleum*	b *Woodcut*	c *Collagraph*	d	e	f	g
1 Design	Design	Design				
2 Tools & Equipment	Tools & Equipment	Tools & Equipment				
3 Block Preparation	Block Preparation	Block Preparation				
4 Paper & Ink	Paper & Ink	Paper & Ink				
5 Process	Process	Process				
6 Presentation	Presentation	Presentation				
7						
8						
h	1.	2.	3.	4.	5.	6.
i	1.	2.	3.	4.	5.	6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL PRINTMAKING

COMPETENCY RELIEF A

COMPETENCY COMPONENT LINOLEUM a

INSTRUCTIONAL OBJECTIVE DESIGN 1

The student will be able to create a working copy for a linoleum print.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 7-86, Saff.
View slide presentation or actual prints.
Collect photographs and original ideas.

ALTERNATIVES

Read pages 7-86, Saff.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PRINTMAKING

COMPETENCY RELIEF A

COMPETENCY COMPONENT LINOLEUM a

INSTRUCTIONAL OBJECTIVE TOOLS & EQUIPMENT 2

The student will be able to identify the tools and equipment essential to relief prints.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 42-45, Saff.
See A b 2.

ALTERNATIVES

Read manual WOOD ENGRAVING by David Sander, pages 6-10.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	RELIEF	A
COMPETENCY COMPONENT	LINOLEUM	a
INSTRUCTIONAL OBJECTIVE	BLOCK PREPARATION	3

The student will be able to prepare a linoleum block for printing.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 45-48, 82-84, Saff.
See section A b 3.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	RELIEF	A
COMPETENCY COMPONENT	LINOLEUM	a
INSTRUCTIONAL OBJECTIVE	PAPER & INK	4

The student will be able to select papers and inks for linoleum prints.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 48-49, Saff.
See section A b 4.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	RELIEF	A
COMPETENCY COMPONENT	LINOLEUM	a
INSTRUCTIONAL OBJECTIVE	PROCESS	5

The student will be able to print and register a linoleum block.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 49-52, Saff.

ALTERNATIVES

See pages 160-169, Saff.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	RELIEF	A
COMPETENCY COMPONENT	LINOLEUM	a
INSTRUCTIONAL OBJECTIVE	PRESENTATION	6

The student will be able to sign and edit prints.

INSTRUCTIONAL ACTIVITIES

See A b 6.
Refer to WOOD ENGRAVING, Sander.

ALTERNATIVES

EVALUATION

The instructor will critique the student's working copy and completed edition.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	RELIEF	A
COMPETENCY COMPONENT	WOODCUT	b
INSTRUCTIONAL OBJECTIVE	DESIGN	1

The student will be able to design a working copy for a woodcut.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 7-85, Saff.
View slides or prints.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	RELIEF	A
COMPETENCY COMPONENT	WOODCUT	b
INSTRUCTIONAL OBJECTIVE	TOOLS & EQUIPMENT	2

The student will be able to identify and select the tools and equipment essential to printing a wood block.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 42-45, 60-61, Saff.
View slides on selected tools or examine tools.
Study charts and visual aids.

ALTERNATIVES

Read pages 6-71 WOOD ENGRAVING, D. Sander.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	RELIEF	A
COMPETENCY COMPONENT	WOODCUT	b
INSTRUCTIONAL OBJECTIVE	BLOCK PREPARATION	3

The student will be able to prepare a block for a woodcut print.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 45-48, 59-60, 62, Saff.
Read pages 3-4, 8-10, WOOD ENGRAVING, Sander.
Study work sheets provided by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	RELIEF	A
COMPETENCY COMPONENT	WOODCUT	b
INSTRUCTIONAL OBJECTIVE	PAPER & INK	4

The student will be able to select inks and paper for a woodcut print.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 48-49, Saff.
View and study visual aids and sample charts.
Read pages 10-11, WOOD ENGRAVING, Sander.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	RELIEF	A
COMPETENCY COMPONENT	WOODCUT	b
INSTRUCTIONAL OBJECTIVE	PROCESS	5

The student will be able to print and register a woodcut.

INSTRUCTIONAL ACTIVITIES

Atterd lecture/demonstration by the instructor.
Refer to pages 49-52, 65-66, 73-75, Saff.

ALTERNATIVES

Read pages 10, WOOD ENGRAVING, Sander.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	RELIEF	A
COMPETENCY COMPONENT	WOODCUT	b
INSTRUCTIONAL OBJECTIVE	PRESENTATION	6

The student will be able to sign and edit a woodcut edition.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

Read pages 395-405, Saff.

EVALUATION

The instructor will critique the student's working copy and completed edition.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	RELIEF	A
COMPETENCY COMPONENT	COLLAGRAPH	c
INSTRUCTIONAL OBJECTIVE	DESIGN	1

The student will be able to create a working copy for a collagraph print.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 99-106, Brommer.
View slide presentation.
Collect photographs and original ideas.

ALTERNATIVES

Read pages 156-161, INNOVATIVE PRINTMAKING, by Thelma R. Newman.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	RELIEF	A
COMPETENCY COMPONENT	COLLAGRAPH	c
INSTRUCTIONAL OBJECTIVE	TOOLS & EQUIPMENT	2

The student will be able to identify the tools and equipment essential to relief prints.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 99, Brommer.
Study charts and visuals prepared by the instructor.

ALTERNATIVES

Read pages 156-162, INNOVATIVE PRINTMAKING, by Thelma R. Newman.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PRINTMAKING
COMPETENCY RELIEF A
COMPETENCY COMPONENT COLLAGRAPH c
INSTRUCTIONAL OBJECTIVE BLOCK PREPARATION 3

The student will be able to construct a collagraph block.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 100, 104, Brommer.
Collect different materials that would closely relate to the values needed in the finished collagraph.

ALTERNATIVES

Read page 102, INNOVATIVE PRINTMAKING, by Thelma R. Newman.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PRINTMAKING
COMPETENCY RELIEF A
COMPETENCY COMPONENT COLLAGRAPH c
INSTRUCTIONAL OBJECTIVE PAPER & INK 4

The student will be able to select paper and inks for the collagraph print.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Study sample chart.
See A b 4.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PRINTMAKING

COMPETENCY RELIEF A

COMPETENCY COMPONENT COLLAGRAPH c

INSTRUCTIONAL OBJECTIVE PROCESS 5

The student will be able to print and register a collagraph plate.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor or resource person.
Refer to pages 156-162, INNOVATIVE PRINTMAKING, Newman.
Refer to page 100, Brommer.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PRINTMAKING

COMPETENCY RELIEF A

COMPETENCY COMPONENT COLLAGRAPH c

INSTRUCTIONAL OBJECTIVE PRESENTATION 6

The student will be able to edit and sign an edition.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
View examples.
See A b 6.

ALTERNATIVES

EVALUATION

The instructor will critique the student's completed edition to determine ability to edit and sign.

SILKSCREEN

a Paper	b Cut Film	c Additive	d Photo Film	e	f	g
1 Design	Design	Design	Design			
2 Stencil	Stencil	Stencil	Stencil			
3 Tools & Equipment	Tools & Equipment	Tools & Equipment	Tools & Equipment			
4 Inks	Inks	Inks	Inks			
5 Process	Process	Process	Process			
6 Presentation	Presentation	Presentation	Presentation			
7						
8						
h	1.	2.	3.	4.	5.	6.
i	1.	2.	3.		5.	6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	SILKSCREEN	B
COMPETENCY COMPONENT	PAPER	a
INSTRUCTIONAL OBJECTIVE	DESIGN	1

The student will be able to design a working copy for a silkscreen print using paper stencils.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 289-370, Saff.
Collect photographs and original ideas for a silkscreen print.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	SILKSCREEN	B
COMPETENCY COMPONENT	PAPER	a
INSTRUCTIONAL OBJECTIVE	STENCILS	2

The student will be able to prepare a set of paper stencils for a silkscreen print.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 309-318, Saff.
View and study visual aids.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PRINTMAKING
COMPETENCY SILKSCREEN B
COMPETENCY COMPONENT PAPER a
INSTRUCTIONAL OBJECTIVE MATERIALS & EQUIPMENT 3

The student will be able to select the tools and equipment essential to paper stencil silkscreen.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 299, Saff.
View and study visual aids.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PRINTMAKING
COMPETENCY SILKSCREEN B
COMPETENCY COMPONENT PAPER a
INSTRUCTIONAL OBJECTIVE INKS 4

The student will be able to select, mix, and clean-up silkscreen inks.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 328-337, Saff.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	SILKSCREEN	B
COMPETENCY COMPONENT	PAPER	a
INSTRUCTIONAL OBJECTIVE	PROCESS	5

The student will be able to register and print a silkscreen paper stencil.

INSTRUCTIONAL ACTIVITIES

Attend demonstration by the instructor.
Refer to pages 336-342, Saff.

ALTERNATIVES

EVALUATION

The instructor will critique the student's completed edition and working copy.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	SILKSCREEN	B
COMPETENCY COMPONENT	PAPER	a
INSTRUCTIONAL OBJECTIVE	PRESENTATION	6

The student will be able to sign, edit, and display a silkscreen print.

INSTRUCTIONAL ACTIVITIES

Attend demonstration by the instructor.
Refer to A b 6.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	SILKSCREEN	B
COMPETENCY COMPONENT	CUT FILM	b
INSTRUCTIONAL OBJECTIVE	DESIGN	1

The student will be able to design a working copy for a silkscreen print using cut film stencils.

INSTRUCTIONAL ACTIVITIES

Refer to B a 1.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	SILKSCREEN	B
COMPETENCY COMPONENT	CUT FILM	b
INSTRUCTIONAL OBJECTIVE	STENCIL	2

The student will be able to translate working copy into cut film stencils.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 309-310, Saff.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	SILKSCREEN	Ⓑ
COMPETENCY COMPONENT	CUT FILM	ⓑ
INSTRUCTIONAL OBJECTIVE	MATERIALS & EQUIPMENT	③

The student will be able to select all tools and equipment needed to make a silkscreen print.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 299, Saff.

ALTERNATIVES

Read pages 289-320, Saff.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	SILKSCREEN	Ⓑ
COMPETENCY COMPONENT	CUT FILM	ⓑ
INSTRUCTIONAL OBJECTIVE	INKS	④

The student will be able to select, mix, and clean-up silkscreen inks.

INSTRUCTIONAL ACTIVITIES

Refer to B a 4.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	SILKSCREEN	B
COMPETENCY COMPONENT	CUT FILM	b
INSTRUCTIONAL OBJECTIVE	PROCESS	5

The student will be able to print and register a cut film silkscreen stencil.

INSTRUCTIONAL ACTIVITIES

Refer to B a 5.

ALTERNATIVES

Read pages 289-370, Saff.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	SILKSCREEN	B
COMPETENCY COMPONENT	CUT FILM	b
INSTRUCTIONAL OBJECTIVE	PRESENTATION	6

The student will be able to sign, edit, and display a cut film silkscreen edition.

INSTRUCTIONAL ACTIVITIES

Refer to A b 6.

ALTERNATIVES

EVALUATION

The instructor will critique the student's finished edition and working copy.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	SILKSCREEN	B
COMPETENCY COMPONENT	ADDITIVE	c
INSTRUCTIONAL OBJECTIVE	DESIGN	1

The student will be able to design a working copy for a silkscreen print using the additive method.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 289-370, Saff.
Collect photographs and original ideas.

ALTERNATIVES

Refer to B a 1.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	SILKSCREEN	B
COMPETENCY COMPONENT	ADDITIVE	c
INSTRUCTIONAL OBJECTIVE	STENCILS	2

The student will be able to translate working copy into a silkscreen print using the additive stencil method.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 309-318, Saff.
View slides and examples.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	SILKSCREEN	B
COMPETENCY COMPONENT	ADDITIVE	c
INSTRUCTIONAL OBJECTIVE	MATERIALS & EQUIPMENT	3

The student will be able to select the tools and equipment needed to complete a silkscreen print using the additive stencil method.

INSTRUCTIONAL ACTIVITIES

Refer to B a 3.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	SILKSCREEN	B
COMPETENCY COMPONENT	ADDITIVE	c
INSTRUCTIONAL OBJECTIVE	INKS	4

The student will be able to select, mix, and clean-up inks for a silkscreen print using the additive stencil method.

INSTRUCTIONAL ACTIVITIES

Refer to B a 4.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	SILKSCREEN	B
COMPETENCY COMPONENT	ADDITIVE	c
INSTRUCTIONAL OBJECTIVE	PROCESS	5

The student will be able to complete a silkscreen print using the additive stencil process.

INSTRUCTIONAL ACTIVITIES

Refer to B a 5.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	SILKSCREEN	B
COMPETENCY COMPONENT	ADDITIVE	c
INSTRUCTIONAL OBJECTIVE	PRESENTATION	6

The student will be able to sign, edit, and display a silkscreen print using the additive stencil.

INSTRUCTIONAL ACTIVITIES

Refer to A b 6.

ALTERNATIVES

EVALUATION

The instructor will critique the student's completed edition and working copy.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING
COMPETENCY	SILKSCREEN B
COMPETENCY COMPONENT	PHOTO FILM d
INSTRUCTIONAL OBJECTIVE	DESIGN 1

The student will be able to create a working copy for a silkscreen print using the photo stencil method.

INSTRUCTIONAL ACTIVITIES

Refer to B a 1.

ALTERNATIVES

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING
COMPETENCY	SILKSCREEN B
COMPETENCY COMPONENT	PHOTO FILM d
INSTRUCTIONAL OBJECTIVE	STENCIL 2

The student will be able to translate working copy into a photo stencil.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
    Refer to pages 319-327, Saff.
View slides and examples.

ALTERNATIVES

Read pages 319-327, Saff.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PRINTMAKING

COMPETENCY SILKSCREEN B

COMPETENCY COMPONENT PHOTO FILM d

INSTRUCTIONAL OBJECTIVE MATERIALS & EQUIPMENT 3

The student will be able to identify the tools and equipment needed to complete a silkscreen print using the photo stencil method.

INSTRUCTIONAL ACTIVITIES

Refer to B a 3.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PRINTMAKING

COMPETENCY SILKSCREEN B

COMPETENCY COMPONENT PHOTO FILM d

INSTRUCTIONAL OBJECTIVE INKS 4

The student will be able to select, mix, and clean-up the inks needed to complete a photo silkscreen print.

INSTRUCTIONAL ACTIVITIES

Refer to B a 4.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	SILKSCREEN	B
COMPETENCY COMPONENT	PHOTO FILM	d
INSTRUCTIONAL OBJECTIVE	PROCESS	5

The student will be able to register and print a silkscreen photo stencil.

INSTRUCTIONAL ACTIVITIES

Refer to B a 5.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	SILKSCREEN	B
COMPETENCY COMPONENT	PHOTO FILM	d
INSTRUCTIONAL OBJECTIVE	PRESENTATION	6

The student will be able to sign, edit, and display a silkscreen print using the photo stencil method.

INSTRUCTIONAL ACTIVITIES

Refer to A b 6.

ALTERNATIVES

EVALUATION

The instructor will critique the student's completed edition and working copy.

LITHOGRAPHY

	a Metal/ Plate	b Stone	c Paper Plate	d	e	f	g
1	Design	Design	Design				
2	Tools & Equipment	Tools & Equipment	Tools & Equipment				
3	Plate Preparation	Stone Preparation	Plate Preparation				
4	Inks & Paper	Inks & Paper	Inks & Paper				
5	Process	Process	Process				
6	Presentation	Presentation	Presentation				
7							
8							

h	1.	2.	3.	4.	5.	6.
i	1.	2.	3.	4.	5.	6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL PRINTMAKING

COMPETENCY LITHOGRAPHY C

COMPETENCY COMPONENT METAL PLATE a

INSTRUCTIONAL OBJECTIVE DESIGN 1

The student will be able to design a working copy for a lithograph on a metal plate.

INSTRUCTIONAL ACTIVITIES

Attend demonstration by the instructor.
Refer to pages 183-286, Saff.
View slides and examples.
Collect photographs and original ideas.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PRINTMAKING

COMPETENCY LITHOGRAPHY C

COMPETENCY COMPONENT METAL PLATE a

INSTRUCTIONAL OBJECTIVE TOOLS & EQUIPMENT 2

The student will be able to select and identify the tools and equipment needed to complete a lithograph print on a metal plate.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 218-238, Saff.
View and study charts and other visuals.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	LITHOGRAPHY	C
COMPETENCY COMPONENT	METAL PLATE	a
INSTRUCTIONAL OBJECTIVE	PLATE PREPARATION	3

The student will be able to prepare a metal plate using a working copy.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 238-244, Saff.
View examples.

ALTERNATIVES

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	LITHOGRAPHY	C
COMPETENCY COMPONENT	METAL PLATE	a
INSTRUCTIONAL OBJECTIVE	INKS & PAPER	4

The student will be able to select and prepare inks and papers for lithography printing.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 244-251, Saff.
View examples and visuals.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	LITHOGRAPHY	C
COMPETENCY COMPONENT	METAL PLATE	a
INSTRUCTIONAL OBJECTIVE	PROCESS	5

The student will be able to register and print a metal lithograph plate.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
    Refer to pages 252-275, Saff.
View and study visuals.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	LITHOGRAPHY	C
COMPETENCY COMPONENT	METAL PLATE	a
INSTRUCTIONAL OBJECTIVE	PRESENTATION	6

The student will be able to sign, edit, and display a lithograph print.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
    Refer to A b 6.
View other examples.

ALTERNATIVES

EVALUATION

The instructor will critique the student's matted print and working copy.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	LITHOGRAPHY	c
COMPETENCY COMPONENT	STONE	b
INSTRUCTIONAL OBJECTIVE	DESIGN	1

The student will be able to create a working copy to be used on a litho stone.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 208-386, Saff.
View slides and examples.
Refer to C a 1.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	LITHOGRAPHY	c
COMPETENCY COMPONENT	STONE	b
INSTRUCTIONAL OBJECTIVE	TOOLS & EQUIPMENT	2

The student will be able to identify the tools and equipment needed to complete a litho print on stone.

INSTRUCTIONAL ACTIVITIES

Refer to C a 2.

ALTERNATIVES

Read pages 208-386, Saff.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	LITHOGRAPHY	c
COMPETENCY COMPONENT	STONE	b
INSTRUCTIONAL OBJECTIVE	STONE PREPARATION	3

The student will be able to prepare a stone for a lithograph print.

INSTRUCTIONAL ACTIVITIES

Refer to C a 3.

ALTERNATIVES

Study the instructor's work sheets.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	LITHOGRAPHY	c
COMPETENCY COMPONENT	STONE	b
INSTRUCTIONAL OBJECTIVE	INKS & PAPER	4

The student will be able to select and prepare inks and papers for lithography printing.

INSTRUCTIONAL ACTIVITIES

Refer to C a 4.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PRINTMAKING
COMPETENCY LITHOGRAPHY c
COMPETENCY COMPONENT STONE b
INSTRUCTIONAL OBJECTIVE PROCESS 5

The student will be able to print a litho stone.

INSTRUCTIONAL ACTIVITIES

Refer to C a 5.

ALTERNATIVES

Study the instructor's work sheet.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PRINTMAKING
COMPETENCY LITHOGRAPHY c
COMPETENCY COMPONENT STONE b
INSTRUCTIONAL OBJECTIVE PRESENTATION 6

The student will be able to sign, edit, and display a lithograph print.

INSTRUCTIONAL ACTIVITIES

Refer to A b 6.

ALTERNATIVES

EVALUATION

The instructor will critique the student's completed lithograph print.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	LITHOGRAPHY	C
COMPETENCY COMPONENT	PAPER PLATE	c
INSTRUCTIONAL OBJECTIVE	DESIGN	1

The student will be able to design a working copy for a lithograph paper plate.

INSTRUCTIONAL ACTIVITIES

Refer to C a 1.

ALTERNATIVES

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	LITHOGRAPHY	C
COMPETENCY COMPONENT	PAPER PLATE	c
INSTRUCTIONAL OBJECTIVE	TOOLS & EQUIPMENT	2

The student will be able to select and identify the tools and equipment needed to complete a lithograph print on a paper plate.

INSTRUCTIONAL ACTIVITIES

Refer to C a 2.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	LITHOGRAPHY	C
COMPETENCY COMPONENT	PAPER PLATE	c
INSTRUCTIONAL OBJECTIVE	PLATE PREPARATION	3

The student will be able to prepare a paper plate using a working copy.

INSTRUCTIONAL ACTIVITIES

Refer to C a 3, C b 3.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	LITHOGRAPHY	C
COMPETENCY COMPONENT	PAPER PLATE	c
INSTRUCTIONAL OBJECTIVE	INKS & PAPER	4

The student will be able to select and prepare inks and papers for lithograph printing.

INSTRUCTIONAL ACTIVITIES

Refer to C a 4.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	LITHOGRAPHY	C
COMPETENCY COMPONENT	PAPER PLATE	c
INSTRUCTIONAL OBJECTIVE	PROCESS	5

The student will be able to print a lithograph using a paper plate.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to litho-sketch instruction sheet supplied by the vendor.

ALTERNATIVES

Follow the vendor's litho-sketch worksheet.

EVALUATION

The instructor will critique the student's finished edition and working copy.

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	LITHOGRAPHY	C
COMPETENCY COMPONENT	PAPER PLATE	c
INSTRUCTIONAL OBJECTIVE	PRESENTATION	6

The student will be able to sign, edit, and display a lithograph print.

INSTRUCTIONAL ACTIVITIES

Refer to A b 6.

ALTERNATIVES

EVALUATION

The instructor will critique the student's matted print and working copy.

INTAGLIO

a *Dry Point*	b *Etching*	c *Engraving*	d *Viscosity*	e *Collagraph*	f	g
1. Design	Design	Design	Design	Design		
2. Tools & Equipment	Tools & Equipment	Tools & Equipment	Tools & Equipment	Tools & Equipment		
3. Plate	Plate	Plate	Plate	Plate		
4. Inks & Paper	Inks & Paper	Inks & Paper	Inks & Paper	Inks & Paper		
5. Process	Process	Process	Process	Process		
6. Presentation	Presentation	Presentation	Presentation	Presentation		
7.						
8.						
h	1.	2.	3.	4.	5.	6.
i	1.	2.	3.	4.	5.	6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL PRINTMAKING

COMPETENCY INTAGLIO D

COMPETENCY COMPONENT DRY POINT a

INSTRUCTIONAL OBJECTIVE DESIGN 1

The student will be able to develop a working copy for a dry point print.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 89-180, Saff.

ALTERNATIVES

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL PRINTMAKING

COMPETENCY INTAGLIO D

COMPETENCY COMPONENT DRY POINT a

INSTRUCTIONAL OBJECTIVE TOOLS & EQUIPMENT 2

The student will be able to select and identify the tools and equipment used in dry point.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 124-130, Saff.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	INTAGLIO	D
COMPETENCY COMPONENT	DRY POINT	a
INSTRUCTIONAL OBJECTIVE	PLATE	3

The student will be able to prepare a plate for printing a dry point.

INSTRUCTIONAL ACTIVITIES

Attend demonstration by the instructor.
Refer to pages 124-130, Saff.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	INTAGLIO	D
COMPETENCY COMPONENT	DRY POINT	a
INSTRUCTIONAL OBJECTIVE	INKS & PAPER	4

The student will be able to select paper and ink for a dry point.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 154-160, Saff.

ALTERNATIVES

Study worksheet provided by the instructor.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	INTAGLIO	D
COMPETENCY COMPONENT	DRY POINT	a
INSTRUCTIONAL OBJECTIVE	PROCESS	5

The student will be able to print a dry point plate.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 154-170, Saff.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	INTAGLIO	D
COMPETENCY COMPONENT	DRY POINT	a
INSTRUCTIONAL OBJECTIVE	PRESENTATION	6

The student will be able to sign and edit prints.

INSTRUCTIONAL ACTIVITIES

Refer to A b 6.

ALTERNATIVES

EVALUATION

The instructor will critique the student's completed edition and working copy.

CBE INSTRUCTIONAL KEY

MAJOR SKILL PRINTMAKING

COMPETENCY INTAGLIO D

COMPETENCY COMPONENT ETCHING b

INSTRUCTIONAL OBJECTIVE DESIGN 1

The student will be able to develop a working copy for an etching.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 89-180, Saff.
Refer to examples by the instructor.

ALTERNATIVES

Read pages 89-180, Saff.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PRINTMAKING

COMPETENCY INTAGLIO D

COMPETENCY COMPONENT ETCHING b

INSTRUCTIONAL OBJECTIVE TOOLS & EQUIPMENT 2

The student will be able to identify and explain the use of the tools and equipment used in etching.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 124-130, Saff.
Study visuals and work sheets provided by the instructor.

ALTERNATIVES

Read charts displayed in the room.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	INTAGLIO	D
COMPETENCY COMPONENT	ETCHING	b
INSTRUCTIONAL OBJECTIVE	PLATE	3

The student will be able to prepare a plate for an etching.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 130-154, Saff.
Follow work sheet provided by the instructor.

ALTERNATIVES

Follow charts displayed in the room.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	INTAGLIO	D
COMPETENCY COMPONENT	ETCHING	b
INSTRUCTIONAL OBJECTIVE	INKS & PAPER	4

The student will be able to select paper and ink for an etching.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 154-160, Saff.
Study charts and samples in the room.

ALTERNATIVES

Study work sheet provided by the instructor.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PRINTMAKING

COMPETENCY INTAGLIO Ⓓ

COMPETENCY COMPONENT ETCHING ⓑ

INSTRUCTIONAL OBJECTIVE PROCESS ⑤

The student will be able to print an etching.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 154-170, Saff.
Follow work sheets provided by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PRINTMAKING

COMPETENCY INTAGLIO Ⓓ

COMPETENCY COMPONENT ETCHING ⓑ

INSTRUCTIONAL OBJECTIVE PRESENTATION ⑥

The student will be able to sign and edit prints.

INSTRUCTIONAL ACTIVITIES

Refer to A b 6.

ALTERNATIVES

EVALUATION

The instructor will critique the student's completed edition and working copy.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	INTAGLIO	D
COMPETENCY COMPONENT	ENGRAVING	c
INSTRUCTIONAL OBJECTIVE	DESIGN	1

The student will be able to develop a working copy for an engraving.

INSTRUCTIONAL ACTIVITIES

Refer to D b 1.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	INTAGLIO	D
COMPETENCY COMPONENT	ENGRAVING	c
INSTRUCTIONAL OBJECTIVE	TOOLS & EQUIPMENT	2

The student will be able to identify the tools and equipment needed for an engraving.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 124-130, Saff.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PRINTMAKING
COMPETENCY INTAGLIO D
COMPETENCY COMPONENT ENGRAVING c
INSTRUCTIONAL OBJECTIVE PLATE 3

The student will be able to prepare a plate for an engraving.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 130-154, Saff.
Refer to D b 3.
Follow work sheets provided by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PRINTMAKING
COMPETENCY INTAGLIO D
COMPETENCY COMPONENT ENGRAVING c
INSTRUCTIONAL OBJECTIVE INKS & PAPER 4

The student will be able to select paper and inks for an engraving.

INSTRUCTIONAL ACTIVITIES

Refer to D b 4.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	INTAGLIO	D
COMPETENCY COMPONENT	ENGRAVING	c
INSTRUCTIONAL OBJECTIVE	PROCESS	5

The student will be able to print an engraving.

INSTRUCTIONAL ACTIVITIES

Refer to D b 5.

ALTERNATIVES

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	INTAGLIO	D
COMPETENCY COMPONENT	ENGRAVING	c
INSTRUCTIONAL OBJECTIVE	PRESENTATION	6

The student will be able to sign and edit prints.

INSTRUCTIONAL ACTIVITIES

Refer to A b 6.

ALTERNATIVES

EVALUATION

The instructor will critique the student's completed engraving and working copy.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	INTAGLIO	D
COMPETENCY COMPONENT	VISCOSITY	d
INSTRUCTIONAL OBJECTIVE	DESIGN	1

The student will be able to complete a working copy for a viscosity print.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to D b 1.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	INTAGLIO	D
COMPETENCY COMPONENT	VISCOSITY	d
INSTRUCTIONAL OBJECTIVE	TOOLS & EQUIPMENT	2

The student will be able to identify the tools needed for a viscosity print.

INSTRUCTIONAL ACTIVITIES

Refer to D a 2, D b 2, D c 2.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	INTAGLIO	D
COMPETENCY COMPONENT	VISCOSITY	d
INSTRUCTIONAL OBJECTIVE	PLATE	3

The student will be able to prepare a viscosity plate.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to D a 3, D b 3, D c 3.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	INTAGLIO	D
COMPETENCY COMPONENT	VISCOSITY	d
INSTRUCTIONAL OBJECTIVE	INKS & PAPER	4

The student will be able to select paper and inks for a viscosity print.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to D b 4.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	INTAGLIO	D
COMPETENCY COMPONENT	VISCOSITY	d
INSTRUCTIONAL OBJECTIVE	PROCESS	5

The student will be able to print a viscosity plate.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 25, 26, 129, Newman.
Follow charts provided by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	INTAGLIO	D
COMPETENCY COMPONENT	VISCOSITY	d
INSTRUCTIONAL OBJECTIVE	PRESENTATION	6

The student will be able to sign and edit a viscosity print.

INSTRUCTIONAL ACTIVITIES

Refer to A b 6.

ALTERNATIVES

EVALUATION

The instructor will critique the student's completed edition and working copy.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	INTAGLIO	D
COMPETENCY COMPONENT	COLLAGRAPH	e
INSTRUCTIONAL OBJECTIVE	DESIGN	1

INSTRUCTIONAL OBJECTIVE

The student will be able to create a working copy for a collagraph intaglic print.

INSTRUCTIONAL ACTIVITIES

Refer to A c 1.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	INTAGLIO	D
COMPETENCY COMPONENT	COLLAGRAPH	e
INSTRUCTIONAL OBJECTIVE	TOOLS & EQUIPMENT	2

INSTRUCTIONAL OBJECTIVE

The student will identify the tools and equipment essential to collagraph print.

INSTRUCTIONAL ACTIVITIES

Refer to A c 2.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	INTAGLIO	D
COMPETENCY COMPONENT	COLLAGRAPH	e
INSTRUCTIONAL OBJECTIVE	PLATE	3

The student will be able to prepare a collagraph plate for printing.

INSTRUCTIONAL ACTIVITIES

Refer to A c 3.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	INTAGLIO	D
COMPETENCY COMPONENT	COLLAGRAPH	e
INSTRUCTIONAL OBJECTIVE	INKS & PAPER	4

The student will be able to select and prepare inks and papers for a collagraph intaglio print.

INSTRUCTIONAL ACTIVITIES

Refer to D b 4 or D d 4.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	INTAGLIO	D
COMPETENCY COMPONENT	COLLAGRAPH	e
INSTRUCTIONAL OBJECTIVE	PROCESS	5

The student will be able to print a collagraph plate using the intaglio method.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 99, 106, Brommer.

Refer to D b 5 or D d 5.

ALTERNATIVES

EVALUATION

* * *

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PRINTMAKING	
COMPETENCY	INTAGLIO	D
COMPETENCY COMPONENT	COLLAGRAPH	e
INSTRUCTIONAL OBJECTIVE	PRESENTATION	6

The student will be able to sign, edit, and display an intaglio collagraph print.

INSTRUCTIONAL ACTIVITIES

Refer to A b 6.

ALTERNATIVES

EVALUATION

The instructor will critique the student's completed edition and working copy.

PRINTMAKING

Auvil. SERIGRAPHY:SILK SCREEN TECH. FOR ARTIST. Davis Publishers

Biegeleisen. SCREEN PRINTING
Davis Publishers

Biegeleisen & Cohn. SILK SCREEN TECHNIQUES. Dover Publishers

Birkner. SCREEN PRINTING
Davis Publishers

Brommer. RELIEF PRINTMAKING
Davis Publishers

Capon. INTRODUCING ABSTRACT PRINTMAKING. Watson-Guptill

Chieffo. SILKSCREEN AS FINE ART
Van Nostrand Reinhold

Daniels. PRINTMAKING
Davis Publishers

Daniels & Turner. EXPLORING PRINTMAKING FOR YOUNG PEOPLE
Davis Publishers

Daniels & Turner. EXPLORING PRINTMAKING WITH YOUNG PEOPLE
Van Nostrand Reinhold

Erickson. BLOCK PRINTING ON TEXTILES. Davis Publishers

Erickson & Sproul. PRINTMAKING WITHOUT A PRESS.
Van Nostrand Reinhold

Faux. MODERN LITHOGRAPHY
Creative Hands Bookshop

Foster. ROBERT RAUSCHENBERG: PRINTS 1948/1970
The Minneapolis Institute of Arts

Franke. COMPUTER GRAPHICS
Hacker Art Books, Inc.

Geary. PLANT PRINTS & COLLAGES
Creative Hands Bookshop

Johnston & Kaufman. DESIGN ON FABRICS. Davis Publishers

Kafka. LINOLEUM BLOCK PRINTING
Dover Publishers

Kampmann. CREATING WITH PRINTING MATERIAL
Davis Publishers

Kinsey. INTRODUCING SCREEN PRINTING
Davis Publishers

Knigin & Zimiles. TECHNIQUES OF FINE ART LITHOGRAPHY, revised edition
Van Nostrand Reinhold

Kurth. THE COMPLETE WOODCUTS OF ALBRECHT DURER. Dover Publishers

Laliberte & Mogelon. ART OF STENCIL
Davis Publishers

Laliberte & Mogelon. THE ART OF MONOPRINT
Van Nostrand Reinhold

Laliberte & Mogelon. TWENTIETH CENTURY WOODCUTS: HISTORY OF MODERN TECHNIQUES
Hacker Art Books

Leaf. INTAGLIO PRINTMAKING TECHNIQUES
Creative Hands Bookshop

Loche. LITHOGRAPHY
Van Nostrand Reinhold

Lumsden. THE ART OF ETCHING
Dover Publishers

Marsh. MONOPRINTS FOR THE ARTIST
Transatlantic

Maxwell. PRINTMAKING:A BEGINNING HANDBOOK
Creative Hands Bookshop

Mayor. PRINTS AND PEOPLE
Hacker Art Books

Newman. INNOVATIVE PRINTMAKING
Creative Hands Bookshop

O'Connor. INTRODUCING RELIEF PRINTING
Watson-Guptill

Rainey & Wasserman. BASIC SILKSCREEN PRINTING
Davis Publishers

Rhein. ART OF PRINTING
Van Nostrand

Rothenstein. RELIEF PRINTING
Davis Publishers

Rumper. WOOD ENGRAVING
Hacker Art Books

Russ. FABRIC PRINTING BY HAND
Davis Publishers

Russ. PRACTICAL SCREEN PRINTING
Davis Publishers

Ross & Romano. COMPLETE INTAGLIO
PRINT (paper) Davis Publishers

Ross & Romano. COMPLETE NEW
TECHNIQUES IN PRINTMAKING (paper)
Davis Publishers

Ross & Romano. COMPLETE RELIEF
PRINT (paper) Davis Publishers

Ross & Romano. COMPLETE SCREEN-
PRINT & LITHOGRAPHY (paper)
Davis Publishers

Sayre. ALBRECHT DURER: MASTER
PRINTMAKER. The Museum of Fine
Arts, Boston Museum Pub. of America

Schwalbach, et al. SCREEN-PROCESS
PRINTING. Van Nostrand Reinhold

Scott. TRANSFER PRINTING ONTO
MAN-MADE FIBRES
Creative Hands Bookshop

Shadwell & Middendorf. AMERICAN
PRINTMAKING: THE FIRST 150 YEARS
The Museum of Graphic Art
Smithsonian Institution Press
Washington, D. C.

Stevens. TRANSFER: DESIGN
Creative Hands Bookshop

Stevens. TRANSFER: DESIGN,
TEXTURES & IMAGES NEW
Davis Publishers

Stoltenberg. COLLAGRAPH PRINT-
MAKING, Davis Publishers

Termini. SILK SCREEN
Creative Hands Bookshop

Turner. SCREEN PRINTING TECHNIQUES
Creative Hands Bookshop

Weiss. PAPER, INK & ROLLER
Davis Publishers

Woods. INTRODUCING WOODCUTS
Davis Publishers

Woods. INTRODUCING LITHOGRAPHY
Davis Publishers

Zigrasser. PRINTS
Hacker Art Books

Zigrasser. PRINTS AND THEIR CREATORS
Hacker Art Books

THE GREAT WAVE: THE INFLUENCE OF JAPANESE
WOODCUTS ON FRENCH PRINTS
The Metropolitan Museum of Art, N.Y.C.

THE THEATRICAL WORLD OF OKAKA PRINTS
The Philadelphia Museum of Art, text by
Keyes Museum Pub. of America

PUBLICATIONS

PUBLICATIONS

- A. PLANNING
  - a. STAFF ORGANIZATION
  - b. THEME
  - c. LADDER
  - d. TYPE
  - e. PAPER STOCK
- B. LAYOUT
  - a. TYPES
  - b. PICTURE SELECTION
  - c. CROPPING
  - d. DUMMY
- C. PHOTOGRAPHY
  - a. SKILLS
- D. COPY
  - a. USES
  - b. FITTING
  - c. WRITING
  - d. EDITING
  - e. PROOF READING
  - f. TYPE FACES
- E. ART WORK
  - a. COVER
  - b. LINE ART
  - c. HALF-TONE
  - d. SPECIAL EFFECTS
  - e. PASTE-UP
- F. BUSINESS
  - a. PROMOTION
  - b. SALES
  - c. ADVERTISING
  - d. CIRCULATION

RESOURCE GUIDE:

Each school vendor provides a teachers working manual that can be corrolated to each objective page in this publications syllabus.

PLANNING

STAFF ORG. a	THEME b	LADDER c	TYPE d	PAPER STOCK e	f	g
Introduction 1.	Introduction	Introduction	Introduction	Introduction		
Know Job Responsibilities 2.	Select a Theme	Pages and Deadlines	Select a Type	Select a Stock		
Selection Procedure 3.		Table of Contents				
Select Managing Editors 4.		Signature Arrangement By Deadline				
5.						
6.						
7.						
8.						
h	1.	2.	3.	4.	5.	6.
i	1.	2.	3.	4.	5.	6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PUBLICATIONS	
COMPETENCY	PLANNING	A
COMPETENCY COMPONENT	STAFF ORGANIZATION	a
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will have an understanding of a staff organization.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PUBLICATIONS	
COMPETENCY	PLANNING	A
COMPETENCY COMPONENT	STAFF ORGANIZATION	a
INSTRUCTIONAL OBJECTIVE	KNOW JOB RESPONSIBILITIES	2

The student will know responsibilities of staff members.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PUBLICATIONS

COMPETENCY PLANNING (A)

COMPETENCY COMPONENT STAFF ORGANIZATION (a)

INSTRUCTIONAL OBJECTIVE SELECTION PROCEDURE (3)

The student will be able to choose a procedure to select managing editors.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL PUBLICATIONS

COMPETENCY PLANNING (A)

COMPETENCY COMPONENT STAFF ORGANIZATION (a)

INSTRUCTIONAL OBJECTIVE SELECT MANAGING EDITORS (4)

The student will be able to select managing editors.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PUBLICATIONS	
COMPETENCY	PLANNING	A
COMPETENCY COMPONENT	THEME	b
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to recognize a publication theme.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PUBLICATIONS	
COMPETENCY	PLANNING	A
COMPETENCY COMPONENT	THEME	b
INSTRUCTIONAL OBJECTIVE	SELECT A THEME	2

The student will be able to select a theme.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PUBLICATIONS
COMPETENCY	PLANNING (A)
COMPETENCY COMPONENT	LADDER (c)
INSTRUCTIONAL OBJECTIVE	INTRODUCTION (1)

The student will be able to understand the "ladder".

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PUBLICATIONS
COMPETENCY	PLANNING (A)
COMPETENCY COMPONENT	LADDER (c)
INSTRUCTIONAL OBJECTIVE	PAGES AND DEADLINES (2)

The student will be able to understand the number of pages in the publication and its deadlines.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PUBLICATIONS	
COMPETENCY	PLANNING	A
COMPETENCY COMPONENT	LADDER	c
INSTRUCTIONAL OBJECTIVE	TABLE OF CONTENTS	3

The student will be able to arrange a table of contents and sections.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PUBLICATIONS	
COMPETENCY	PLANNING	A
COMPETENCY COMPONENT	LADDER	c
INSTRUCTIONAL OBJECTIVE	SIGNATURE ARRANGE BY DEADLINE	4

The student will be able to arrange signatures by deadline.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PUBLICATIONS	
COMPETENCY	PLANNING	A
COMPETENCY COMPONENT	TYPE	d
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to understand the different kinds of type that are available for the production.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

* * *

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PUBLICATIONS	
COMPETENCY	PLANNING	A
COMPETENCY COMPONENT	TYPE	d
INSTRUCTIONAL OBJECTIVE	SELECT A TYPE	2

The student will be able to select a type for the publication.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PUBLICATIONS	
COMPETENCY	PLANNING	A
COMPETENCY COMPONENT	PAPER STOCK	e
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to understand the kinds of paper stock available.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

* * *

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PUBLICATIONS	
COMPETENCY	PLANNING	A
COMPETENCY COMPONENT	PAPER STOCK	e
INSTRUCTIONAL OBJECTIVE	SELECT A STOCK	2

The student will be able to select a paper stock for the production.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

LAYOUT

TYPES a	*PICTURE SELECTION* b	*CROPPING* c	*DUMMY* d	e	f	g
Introduction 1.	Introduction	Introduction	Introduction			
Tools and Materials 2.		Tools and Materials				
Design and Layout 3.		Production Preparation				
4.						
5.						
6.						
7.						
8.						
h	1.	2.	3.	4.	5.	6.
i	1.	2.	3.	4.	5.	6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PUBLICATIONS	
COMPETENCY	LAYOUT	B
COMPETENCY COMPONENT	TYPES	a
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to identify the various types of layouts.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PUBLICATIONS	
COMPETENCY	LAYOUT	B
COMPETENCY COMPONENT	TYPES	a
INSTRUCTIONAL OBJECTIVE	TOOLS AND MATERIALS	2

The student will be able to identify and use tools and materials.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PUBLICATIONS	
COMPETENCY	LAYOUT	B
COMPETENCY COMPONENT	TYPES	a
INSTRUCTIONAL OBJECTIVE	DESIGN AND LAYOUT	3

The student will be able to design and produce a publication's layout.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PUBLICATIONS	
COMPETENCY	LAYOUT	B
COMPETENCY COMPONENT	PICTURE SELECTION	b
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to identify picturer acceptable for reproduction.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PUBLICATIONS

COMPETENCY LAYOUT B

COMPETENCY COMPONENT CROPPING c

INSTRUCTIONAL OBJECTIVE INTRODUCTION 1

The student will be able to understand the purposes and techniques of cropping.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PUBLICATIONS

COMPETENCY LAYOUT B

COMPETENCY COMPONENT CROPPING c

INSTRUCTIONAL OBJECTIVE TOOLS AND MATERIALS 2

The student will be able to identify and use tools and materials for cropping.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PUBLICATIONS

COMPETENCY LAYOUT (B)

COMPETENCY COMPONENT CROPPING (c)

INSTRUCTIONAL OBJECTIVE PRODUCTION PREPARATION (3)

The student will be able to crop and prepare a picture for production.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL PUBLICATIONS

COMPETENCY LAYOUT (B)

COMPETENCY COMPONENT DUMMY (d)

INSTRUCTIONAL OBJECTIVE INTRODUCTION (1)

The student will be able to understand the concept of a dummy in planning.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

PHOTOGRAPHY

SKILLS a	b	c	d	e	f	g
Refer To Photography 1.						
2.						
3.						
4.						
5.						
6.						
7.						
8.						
	1.	2.	3.	4.	5.	6.
i	1.	2.	3.	4.	5.	6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL PUBLICATIONS
COMPETENCY PHOTOGRAPHY Ⓒ
COMPETENCY COMPONENT SKILLS ⓐ
INSTRUCTIONAL OBJECTIVE REFER TO PHOTOGRAPHY ①

INSTRUCTIONAL ACTIVITIES

Refer to information printed in the high school art guide (A-D) for those skills necessary to instruct beginning photography.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL
COMPETENCY ○
COMPETENCY COMPONENT ○
INSTRUCTIONAL OBJECTIVE ○

INSTRUCTIONAL ACTIVITIES

ALTERNATIVES

EVALUATION

COPY

a USES	b FITTING	c WRITING	d EDITING	e PROOF+ READING	f TYPE FACES	g
1. Introduction	Introduction	Introduction	Introduction	Introduction	Refer To Commercial Art	
2. Application	Tools and Materials	Application	Application	Application		
3.	Application					
4.						
5.						
6.						
7.						
8.						
h	1.	2.	3.	4.	5.	6.
i	1.	2.	3.	4.	5.	6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL PUBLICATIONS

COMPETENCY COPY D

COMPETENCY COMPONENT USES a

INSTRUCTIONAL OBJECTIVE INTRODUCTION 1

The student will be able to understand the variety of uses of copy in publications.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PUBLICATIONS

COMPETENCY COPY D

COMPETENCY COMPONENT USES a

INSTRUCTIONAL OBJECTIVE APPLICATION 2

The student will be able to use variety of types of copy appropriately.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PUBLICATIONS

COMPETENCY COPY Ⓓ

COMPETENCY COMPONENT FITTING ⓑ

INSTRUCTIONAL OBJECTIVE INTRODUCTION ①

The student will be able to identify and understand the need and method for fitting copy.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PUBLICATIONS

COMPETENCY COPY Ⓓ

COMPETENCY COMPONENT FITTING ⓑ

INSTRUCTIONAL OBJECTIVE TOOLS AND MATERIALS ②

The student will be able to identify the tools and materials needed for fitting copy.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PUBLICATIONS	
COMPETENCY	COPY	D
COMPETENCY COMPONENT	FITTING	b
INSTRUCTIONAL OBJECTIVE	APPLICATION	3

The student will be able to apply the tools and materials in the techniques needed for fitting copy.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PUBLICATIONS	
COMPETENCY	COPY	D
COMPETENCY COMPONENT	WRITING	c
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to identify the various types of writing applicable to given publication.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PUBLICATIONS	D
COMPETENCY	COPY	c
COMPETENCY COMPONENT	WRITING	2
INSTRUCTIONAL OBJECTIVE	APPLICATION	

The student will be able to apply various writing styles appropriately to a given publication.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PUBLICATIONS	D
COMPETENCY	COPY	d
COMPETENCY COMPONENT	EDITING	1
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	

The student will be able to understand various techniques and reasons for editing.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PUBLICATIONS	
COMPETENCY	COPY	D
COMPETENCY COMPONENT	EDITING	d
INSTRUCTIONAL OBJECTIVE	APPLICATION	2

The student will be able to apply editing techniques to copy.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PUBLICATIONS	
COMPETENCY	COPY	D
COMPETENCY COMPONENT	PROOFREADING	e
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to identify techniques used in proofreading.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PUBLICATIONS	
COMPETENCY	COPY	D
COMPETENCY COMPONENT	PROOFREADING	e
INSTRUCTIONAL OBJECTIVE	APPLICATION	2

The student will be able to apply techniques of proofreading.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PUBLICATIONS	
COMPETENCY	COPY	D
COMPETENCY COMPONENT	TYPE FACES	f
INSTRUCTIONAL OBJECTIVE	REFER TO COMMERCIAL ART	1

INSTRUCTIONAL ACTIVITIES

Refer to information printed in the high school art guide, Commercial Art (Ac) for those skills necessary to teach the type faces.

ALTERNATIVES

EVALUATION

ART WORK

	a	b	c	d	e	f	g
	COVER	*LINE ART*	*HALF TONE*	*SPECIAL EFFECTS*	*PASTE-UP*		
1.	Introduction	Introduction	Introduction	Introduction	Introduction		
2.	Process Selection	Tools and Materials	Tools and Materials	Process Selection	Tools and Materials		
3.	Design	Techniques	Techniques	Design Layout Using S.E.	Preparation		
4.	Preparation	Preparation	Preparation				
5.							
6.							
7.							
8.							

h	1.	2.	3.	4.	5.	6.
i	1.	2.	3.	4.	5.	6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL PUBLICATIONS

COMPETENCY ART WORK E

COMPETENCY COMPONENT COVER a

INSTRUCTIONAL OBJECTIVE INTRODUCTION 1

The student will be able to identify the varities of covers available to them.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PUBLICATIONS

COMPETENCY ART WORK E

COMPETENCY COMPONENT COVER a

INSTRUCTIONAL OBJECTIVE PROCESS SELECTION 2

The student will be able to select the type of process to use on their cover.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PUBLICATIONS

COMPETENCY ART WORK E

COMPETENCY COMPONENT COVER a

INSTRUCTIONAL OBJECTIVE DESIGN 3

The student will be able to design a cover.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PUBLICATIONS

COMPETENCY ART WORK E

COMPETENCY COMPONENT COVER a

INSTRUCTIONAL OBJECTIVE PREPARATION 4

The student will be able to produce camera ready art work for the cover.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PUBLICATIONS

COMPETENCY ART WORK E

COMPETENCY COMPONENT LINE ART b

INSTRUCTIONAL OBJECTIVE INTRODUCTION 1

The student will be able to identify the types of line art that may be used in a publication.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PUBLICATIONS

COMPETENCY ART WORK E

COMPETENCY COMPONENT LINE ART b

INSTRUCTIONAL OBJECTIVE TOOLS AND MATERIALS 2

The student will be able to identify, collect and prepare the materials for line art.

INSTRUCTIONAL ACTIVITIES

Refer to Frederick County High School Art Guide Drawing Unit A-D.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PUBLICATIONS	
COMPETENCY	ART WORK	E
COMPETENCY COMPONENT	LINE ART	b
INSTRUCTIONAL OBJECTIVE	TECHNIQUES	3

The student will be able to experiment with the techniques involved in creating line art.

INSTRUCTIONAL ACTIVITIES

Refer to the Frederick County High School Art Guide Drawing Unit A-D.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PUBLICATIONS	
COMPETENCY	ART WORK	E
COMPETENCY COMPONENT	LINE ART	b
INSTRUCTIONAL OBJECTIVE	PREPARATION	4

The student will be able to prepare camera ready line art.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PUBLICATIONS

COMPETENCY ART WORK E

COMPETENCY COMPONENT HALF TONE c

INSTRUCTIONAL OBJECTIVE INTRODUCTION 1

The student will be able to identify the types of half tone art work that may be used in a publication.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PUBLICATIONS

COMPETENCY ART WORK E

COMPETENCY COMPONENT HALF TONE c

INSTRUCTIONAL OBJECTIVE TOOLS AND MATERIALS 2

The student will be able to identify, collect and prepare the tools and materials for half tone art.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PUBLICATIONS

COMPETENCY ART WORK E

COMPETENCY COMPONENT HALF TONE c

INSTRUCTIONAL OBJECTIVE TECHNIQUES 3

The student will be able to experiment with the techniques involved in creating half tone art.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PUBLICATIONS

COMPETENCY ART WORK E

COMPETENCY COMPONENT HALF TONE c

INSTRUCTIONAL OBJECTIVE PREPARATION 4

The student will be able to prepare camera ready half tone art works.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PUBLICATIONS

COMPETENCY ART WORK Ⓔ

COMPETENCY COMPONENT SPECIAL EFFECTS ⓓ

INSTRUCTIONAL OBJECTIVE INTRODUCTION ①

The student will be able to identify special effects.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PUBLICATIONS

COMPETENCY ART WORK Ⓔ

COMPETENCY COMPONENT SPECIAL EFFECTS ⓓ

INSTRUCTIONAL OBJECTIVE PROCESS SELECTION ②

The student will be able to select special effects appropriate to their publications theme.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PUBLICATIONS
COMPETENCY ART WORK E
COMPETENCY COMPONENT SPECIAL EFFECTS d
INSTRUCTIONAL OBJECTIVE DESIGN LAYOUT USING S.E. 3

The student will be able to design a layout using special effects.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PUBLICATIONS
COMPETENCY ART WORK E
COMPETENCY COMPONENT PASTE UP e
INSTRUCTIONAL OBJECTIVE INTRODUCTION 1

The student will be able to identify paste up art and the process.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PUBLICATIONS	
COMPETENCY	ART WORK	E
COMPETENCY COMPONENT	PASTE UP	e
INSTRUCTIONAL OBJECTIVE	TOOLS AND MATERIALS	2

The student will be able to identify, collect and prepare tools and materials for paste up work.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PUBLICATIONS	
COMPETENCY	ART WORK	E
COMPETENCY COMPONENT	PASTE UP	e
INSTRUCTIONAL OBJECTIVE	PREPARATION	3

The student will be able to prepare camer ready paste up art work.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

BUSINESS

PROMOTION a	*SALES* b	*ADVERTISING* c	*CIRCULATION* d	e	f	g
Introduction 1.	Introduction	Introduction	Introduction			
Select a Manager and Staff 2.	Advertise	Select Ad Costs	Dates and Place			
Select Methods of Promotion and Cost 3.	Selling of Subscriptions	Solicit for Ads	Confirmed Orders			
Dates and Deadlines 4.			Extras			
Planning Campaign 5.						
6.						
7.						
8.						

h	1.	2.	3.	4.	5.	6.
i	1.	2.	3.	4.	5.	6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL PUBLICATIONS

COMPETENCY BUSINESS F

COMPETENCY COMPONENT PROMOTIONAL a

INSTRUCTIONAL OBJECTIVE INTRODUCTION 1

The student will be able to identify the promotional techniques available.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PUBLICATIONS

COMPETENCY BUSINESS F

COMPETENCY COMPONENT PROMOTIONAL a

INSTRUCTIONAL OBJECTIVE SELECT A MANAGER AND STAFF 2

The student will be able to select and identify each member of the staff.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PUBLICATIONS

COMPETENCY BUSINESS (F)

COMPETENCY COMPONENT PROMOTIONAL (a)

INSTRUCTIONAL OBJECTIVE SELECT METHODS OF PROM. & COST (3)

The student will be able to place a judgmental cost of a publication.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL PUBLICATIONS

COMPETENCY BUSINESS (F)

COMPETENCY COMPONENT PROMOTIONAL (a)

INSTRUCTIONAL OBJECTIVE DATES AND DEADLINES (4)

The student will be able to set up dates and deadlines for promotional publication.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PUBLICATIONS	
COMPETENCY	BUSINESS	F
COMPETENCY COMPONENT	PROMOTIONAL	a
INSTRUCTIONAL OBJECTIVE	PLANNING CAMPAIGN	5

The student will be able to identify methods of promoting a publication.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

* * *

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PUBLICATIONS	
COMPETENCY	BUSINESS	F
COMPETENCY COMPONENT	SALES	b
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to understand the process of an effective sales campaign.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PUBLICATIONS
COMPETENCY BUSINESS F
COMPETENCY COMPONENT SALES b
INSTRUCTIONAL OBJECTIVE ADVERTISE 2

The student will be able to identify method of advertising a publication sales.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PUBLICATIONS
COMPETENCY BUSINESS F
COMPETENCY COMPONENT SALES b
INSTRUCTIONAL OBJECTIVE SELLING SUBSCRIPTIONS 3

The student will be able to identify methods of selling subscriptions to a publication.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PUBLICATIONS	
COMPETENCY	BUSINESS	F
COMPETENCY COMPONENT	ADVERTISING	c
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to understand the reasons for effective advertisements.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PUBLICATIONS	
COMPETENCY	BUSINESS	F
COMPETENCY COMPONENT	ADVERTISING	c
INSTRUCTIONAL OBJECTIVE	SELECT AD COSTS	2

The student will be able to estimate the cost of ads for advertisers and patrons.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PUBLICATIONS	
COMPETENCY	BUSINESS	F
COMPETENCY COMPONENT	ADVERTISING	c
INSTRUCTIONAL OBJECTIVE	SOLICITE FOR ADS	3

The student will be able to solicite the community for ads to support the production.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	PUBLICATIONS	
COMPETENCY	BUSINESS	F
COMPETENCY COMPONENT	CIRCULATION	d
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to understand the process of circulation of a publication.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PUBLICATIONS

COMPETENCY BUSINESS F

COMPETENCY COMPONENT CIRCULATION d

INSTRUCTIONAL OBJECTIVE EXTRAS 4

The student will be able to distribute extras of the publication.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL

COMPETENCY

COMPETENCY COMPONENT

INSTRUCTIONAL OBJECTIVE

INSTRUCTIONAL ACTIVITIES

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PUBLICATIONS

COMPETENCY BUSINESS Ⓕ

COMPETENCY COMPONENT CIRCULATION ⓓ

INSTRUCTIONAL OBJECTIVE DATES AND PLACE ②

The student will be able to set up and advertise the dates and place for distribution of the publication.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL PUBLICATIONS

COMPETENCY BUSINESS Ⓕ

COMPETENCY COMPONENT CIRCULATION ⓓ

INSTRUCTIONAL OBJECTIVE CONFIRMED ORDERS ③

The student will be able to distribute the confirmed orders of the publication.

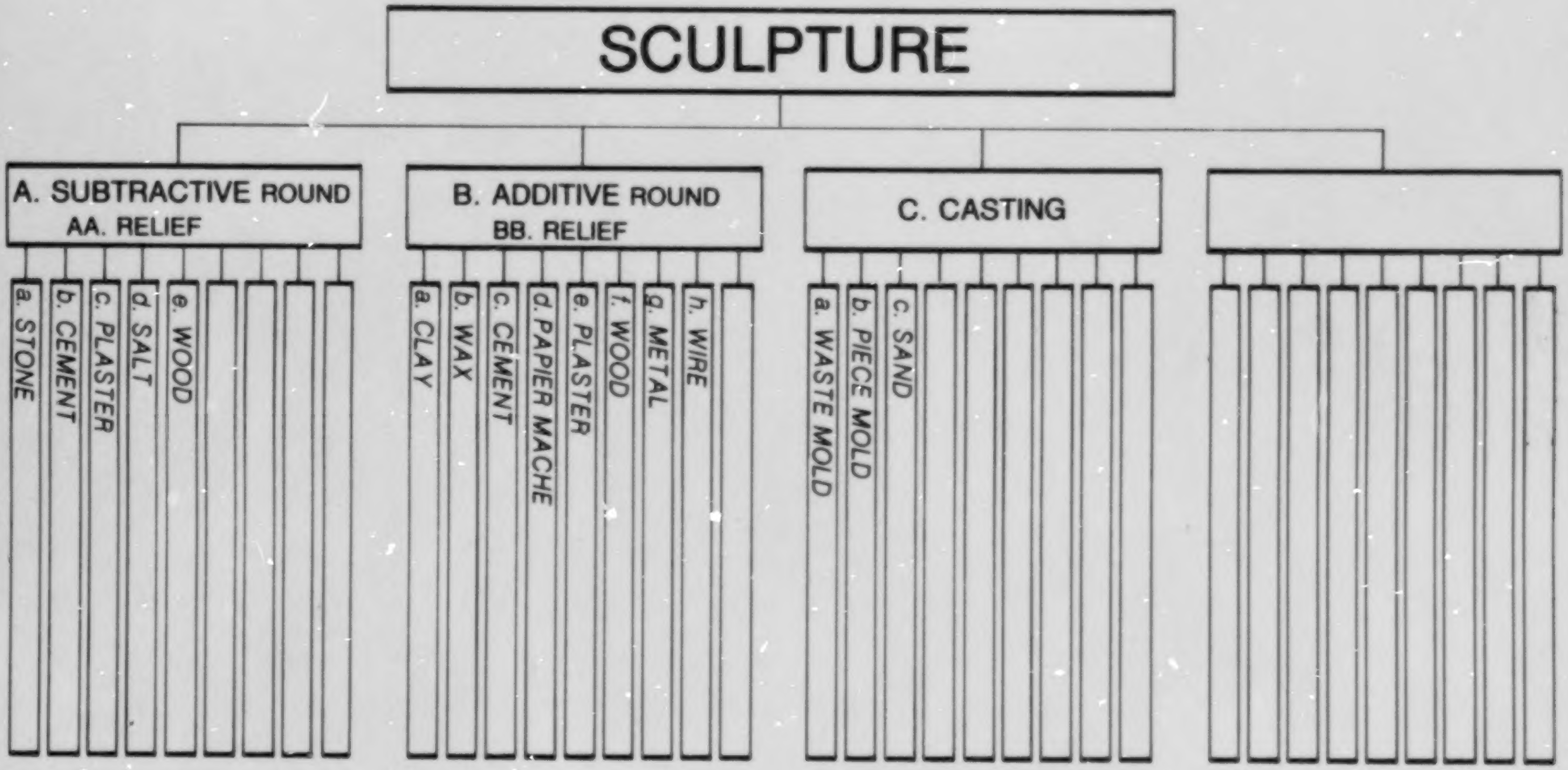
INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

ALTERNATIVES

EVALUATION

SCULPTURE



SCULPTURE

A. SUBTRACTIVE ROUND
AA. RELIEF
- a. STONE
- b. CEMENT
- c. PLASTER
- d. SALT
- e. WOOD

B. ADDITIVE ROUND
BB. RELIEF
- a. CLAY
- b. WAX
- c. CEMENT
- d. PAPIER MACHE
- e. PLASTER
- f. WOOD
- g. METAL
- h. WIRE

C. CASTING
- a. WASTE MOLD
- b. PIECE MOLD
- c. SAND

Resource Guide

SCULPTURE
TOOLS, MATERIALS AND TECHNIQUES
Wilbert Verhelst
Prentice Hall, Englewood Cliffs, New Jersey

SUBTRACTIVE (ROUND)

Stone a	Cement b	Plaster c	Salt d	Wood e	f	g
Design 1.	Design	Design	Design	Design		
Materials & Equipment 2.	Materials & Equipment	Materials & Equipment	Materials & Equipment	Materials & Equipment		
Carving 3.	Material Preparation	Mold Preparation	Carving	Carving		
4.	Carving	Material Preparation				
5.		Carving				
6.						
7.						
8.						
h	1.	2.	3.	4.	5.	6.
i	1.	2.	3.	4.	5.	6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	SUBTRACTIVE (ROUND)	A
COMPETENCY COMPONENT	STONE	a
INSTRUCTIONAL OBJECTIVE	DESIGN	1

The student will be able to design a round piece to be carved from stone.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

The student will design one or more possible sculptures in a chosen medium.
Refer to pages 74-75, SCULPTURE.

Design in this objective could be approached in a variety of ways, for example, 2-D on paper, clay model, paper on cardboard, etc.

ALTERNATIVES

EVALUATION

The instructor will critique the student's design according to the student's chosen medium and the instructor's requirements for method.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	SUBTRACTIVE (ROUND)	A
COMPETENCY COMPONENT	STONE	a
INSTRUCTIONAL OBJECTIVE	MATERIALS & EQUIPMENT	2

The student will be able to identify and explain the functions of stone carving tools.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 75-76, SCULPTURE.

ALTERNATIVES

Read pages 75-76, SCULPTURE.

EVALUATION

The instructor will determine if the student is able to identify tools and explain their functions.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	SUBTRACTIVE (ROUND)	A
COMPETENCY COMPONENT	STONE	a
INSTRUCTIONAL OBJECTIVE	CARVING	3

The student will be able to carve stone according to design.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 76-78, SCULPTURE.

ALTERNATIVES

Read pages 76-78, SCULPTURE.

EVALUATION

The instructor will observe the student's carving procedure to determine ability to use tools and follow design.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	SUBTRACTIVE (ROUND)	A
COMPETENCY COMPONENT	CEMENT	b
INSTRUCTIONAL OBJECTIVE	DESIGN	1

The student will be able to design a round piece to be carved from cement.

INSTRUCTIONAL ACTIVITIES

Refer to A a 1.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	SUBTRACTIVE (ROUND)	A
COMPETENCY COMPONENT	CEMENT	b
INSTRUCTIONAL OBJECTIVE	MATERIALS & EQUIPMENT	2

The student will be able to identify and explain the functions of cement carving tools.

INSTRUCTIONAL ACTIVITIES

Refer to A a 2 and pages 79-80, SCULPTURE.

ALTERNATIVES

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	SUBTRACTIVE (ROUND)	A
COMPETENCY COMPONENT	CEMENT	b
INSTRUCTIONAL OBJECTIVE	MATERIAL PREPARATION	3

The student will design and construct a mold for liquid cement.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 80, SCULPTURE.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	SUBTRACTIVE (ROUND)	Ⓐ
COMPETENCY COMPONENT	CEMENT	ⓑ
INSTRUCTIONAL OBJECTIVE	CARVING	④

The student will be able to carve cement according to design.

INSTRUCTIONAL ACTIVITIES

Refer to page 80, SCULPTURE.

ALTERNATIVES

EVALUATION

The instructor will determine the student's ability to carve cement according to design, tool use, and procedure.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	SUBTRACTIVE (ROUND)	Ⓐ
COMPETENCY COMPONENT	PLASTER	ⓒ
INSTRUCTIONAL OBJECTIVE	DESIGN	①

The student will be able to design a round piece to be carved from plaster.

INSTRUCTIONAL ACTIVITIES

Refer to A a 1.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	SUBTRACTIVE (ROUND)	A
COMPETENCY COMPONENT	PLASTER	c
INSTRUCTIONAL OBJECTIVE	MATERIALS & EQUIPMENT	2

The student will be able to identify and explain the use of plaster carving tools.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 79 and 83, SCULPTURE.

ALTERNATIVES

Read pages 79 and 83, SCULPTURE.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	SUBTRACTIVE (ROUND)	A
COMPETENCY COMPONENT	PLASTER	c
INSTRUCTIONAL OBJECTIVE	MOLD PREPARATION	3

The student will be able to prepare a mold for liquid plaster.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 78-79, SCULPTURE.

ALTERNATIVES

Read pages 78-79, SCULPTURE.

EVALUATION

The instructor will critique the student's prepared or constructed mold to determine water tightness and correct size as prescribed by design.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	SUBTRACTIVE (ROUND)	Ⓐ
COMPETENCY COMPONENT	PLASTER	ⓒ
INSTRUCTIONAL OBJECTIVE	MATERIAL PREPARATION	④

The student will be able to mix plaster.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 79, SCULPTURE.

ALTERNATIVES

Read page 79, SCULPTURE.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	SUBTRACTIVE (ROUND)	Ⓐ
COMPETENCY COMPONENT	PLASTER	ⓒ
INSTRUCTIONAL OBJECTIVE	CARVING	⑤

The student will be able to carve an image from a prepared plaster form.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 79, SCULPTURE.

ALTERNATIVES

Read page 79, SCULPTURE.

EVALUATION

The instructor will critique the student's carving to determine ability to follow design and correct procedure.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	SUBTRACTIVE (ROUND)	A
COMPETENCY COMPONENT	SALT	d
INSTRUCTIONAL OBJECTIVE	DESIGN	1

The student will be able to design a round piece to be carved from salt.

INSTRUCTIONAL ACTIVITIES

Refer to A a 1.
(Same as Plaster procedures.)

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	SUBTRACTIVE (ROUND)	A
COMPETENCY COMPONENT	SALT	d
INSTRUCTIONAL OBJECTIVE	MATERIALS & EQUIPMENT	2

The student will be able to identify and explain the functions of tools and equipment used in carving.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 79, SCULPTURE.
Inspect tools on display.

ALTERNATIVES

Read page 79, SCULPTURE.
View visuals.

EVALUATION

The instructor will determine the student's ability to identify tools and equipment and explain their functions.

CBE INSTRUCTIONAL KEY

MAJOR SKILL SCULPTURE

COMPETENCY SUBTRACTIVE (ROUND) Ⓐ

COMPETENCY COMPONENT SALT ⓓ

INSTRUCTIONAL OBJECTIVE CARVING ③

The student will be able to carve salt according to design.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to page 79, SCULPTURE.

ALTERNATIVES

Read page 79, SCULPTURE.

EVALUATION

The instructor will determine the student's ability to carve salt according to design and correct procedure.

CBE INSTRUCTIONAL KEY

MAJOR SKILL SCULPTURE

COMPETENCY SUBTRACTIVE (ROUND) Ⓐ

COMPETENCY COMPONENT WOOD ⓔ

INSTRUCTIONAL OBJECTIVE DESIGN ①

The student will be able to design a round piece to be carved from wood.

INSTRUCTIONAL ACTIVITIES

Refer to page 70, SCULPTURE.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL SCULPTURE

COMPETENCY SUBTRACTIVE (ROUND) Ⓐ

COMPETENCY COMPONENT WOOD ⓔ

INSTRUCTIONAL OBJECTIVE MATERIALS & EQUIPMENT ②

The student will be able to identify and explain the function of wood carving tools.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 71-74, SCULPTURE.

Inspect tools on display.

ALTERNATIVES

Read pages 71-74, SCULPTURE.
View visuals.

EVALUATION

The instructor will determine the student's ability to identify tools and equipment and explain their function.

* * *

CBE INSTRUCTIONAL KEY

MAJOR SKILL SCULPTURE

COMPETENCY SUBTRACTIVE (ROUND) Ⓐ

COMPETENCY COMPONENT WOOD ⓔ

INSTRUCTIONAL OBJECTIVE CARVING ③

The student will be able to carve wood according to design.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 73-74, SCULPTURE.

ALTERNATIVES

Read pages 73-74, SCULPTURE.

EVALUATION

The instructor will critique the student's carving to determine ability to use proper tools and to follow correct procedure.

SUBTRACTIVE (RELIEF)

	a *Stone*	b *Cement*	c *Plaster*	d *Wood*	e	f	g
1.	Design	Design	Design	Design			
2.	Materials & Equipment	Materials & Equipment	Materials & Equipment	Materials & Equipment			
3.	Carving	Material Preperation	Mold Preparation	Carving			
4.		Carving	Material Preparation				
5.			Carving				
6.							
7.							
8.							

h	1.	2.	3.	4.	5.	6.
i	1.	2.	3.	4.	5.	6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULTPURE	AA
COMPETENCY	SUBTRACTIVE (RELIEF)	
COMPETENCY COMPONENT	STONE	a
INSTRUCTIONAL OBJECTIVE	DESIGN	1

The student will be able to design a relief piece to be carved from stone.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 74-75, SCULPTURE.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	AA
COMPETENCY	SUBTRACTIVE (RELIEF)	
COMPETENCY COMPONENT	STONE	a
INSTRUCTIONAL OBJECTIVE	MATERIALS & EQUIPMENT	2

The student will be able to identify and explain the function of stone carving tools.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 75-76, SCULPTURE.

ALTERNATIVES

Read pages 75-76, SCULPTURE.

EVALUATION

The instructor will determine the student's ability to identify tools and explain their function.

CBE INSTRUCTIONAL KEY

MAJOR SKILL SCULPTURE
COMPETENCY SUBTRACTIVE (RELIEF) AA
COMPETENCY COMPONENT STONE a
INSTRUCTIONAL OBJECTIVE CARVING 3

The student will be able to carve stone according to design.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 76-78, SCULPTURE.

ALTERNATIVES

Read pages 76-78, SCULPTURE.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL SCULPTURE
COMPETENCY SUBTRACTIVE (RELIEF) AA
COMPETENCY COMPONENT CEMENT b
INSTRUCTIONAL OBJECTIVE DESIGN 1

The student will be able to design a relief piece to be carved from cement.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to A a 1.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	SUBTRACTIVE (RELIEF)	AA
COMPETENCY COMPONENT	CEMENT	b
INSTRUCTIONAL OBJECTIVE	MATERIALS & EQUIPMENT	2

The student will be able to identify and explain the function of carving tools.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to A a 2 and pages 79-80, SCULPTURE.
Inspect available tools.

ALTERNATIVES

Read pages 79-80, SCULPTURE.

EVALUATION

The instructor will determine the student's ability to identify tools and explain their function.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	SUBTRACTIVE (RELIEF)	AA
COMPETENCY COMPONENT	CEMENT	b
INSTRUCTIONAL OBJECTIVE	MATERIAL PREPARATION	3

The student will be able to design and construct a mold for liquid cement.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 80, SCULPTURE.
Refer to attached sheets at the end of Sculpture unit on armatures and molds.

ALTERNATIVES

Read page 80, SCULPTURE.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	SUBTRACTIVE (RELIEF)	AA
COMPETENCY COMPONENT	CEMENT	b
INSTRUCTIONAL OBJECTIVE	CARVING	4

The student will be able to carve cement according to design.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 80, SCULPTURE.

ALTERNATIVES

Read page 80, SCULPTURE.

EVALUATION

The instructor will critique the student's carving to determine ability to follow correct procedure.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	SUBTRACTIVE (RELIEF)	AA
COMPETENCY COMPONENT	PLASTER	c
INSTRUCTIONAL OBJECTIVE	DESIGN	1

The student will be able to design a relief piece to be carved from plaster.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to A a 1.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	SUBTRACTIVE (RELIEF)	AA
COMPETENCY COMPONENT	PLASTER	c
INSTRUCTIONAL OBJECTIVE	MATERIALS & EQUIPMENT	2

The student will be able to identify and explain the use of plaster tools.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 79, SCULPTURE.
Inspect available tools.

ALTERNATIVES

Read page 79, SCULPTURE.

EVALUATION

The instructor will determine the student's ability to identify tools and explain their function.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	SUBTRACTIVE (RELIEF)	AA
COMPETENCY COMPONENT	PLASTER	c
INSTRUCTIONAL OBJECTIVE	MOLD PREPARATION	3

The student will be able to prepare a mold for liquid plaster.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 78-79, SCULPTURE.
Refer to attached sheets at the end of Sculpture unit on armatures and molds.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	SUBTRACTIVE (RELIEF)	AA
COMPETENCY COMPONENT	PLASTER	c
INSTRUCTIONAL OBJECTIVE	MATERIAL PREPARATION	4

The student will be able to mix plaster.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 79, SCULPTURE.

ALTERNATIVES

Read page 79, SCULPTURE.

EVALUATION

The instructor will determine the student's ability to mix plaster correctly.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	SUBTRACTIVE (RELIEF)	AA
COMPETENCY COMPONENT	PLASTER	c
INSTRUCTIONAL OBJECTIVE	CARVING	5

The student will be able to carve plaster according to design.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 79, SCULPTURE.

ALTERNATIVES

Read page 79, SCULPTURE.

EVALUATION

The instructor will critique the student's carving to determine ability to follow correct procedure.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	SUBTRACTIVE (RELIEF)	AA
COMPETENCY COMPONENT	WOOD	d
INSTRUCTIONAL OBJECTIVE	DESIGN	1

The student will be able to design a relief piece to be carved from wood.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 70, SCULPTURE.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	SUBTRACTIVE (RELIEF)	AA
COMPETENCY COMPONENT	WOOD	d
INSTRUCTIONAL OBJECTIVE	MATERIALS & EQUIPMENT	2

The student will be able to identify and explain the functions of wood carving tools.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 71-74, SCULPTURE.
Inspect tools on display.

ALTERNATIVES

Read pages 71-74, SCULPTURE.

EVALUATION

The instructor will determine the student's ability to identify tools and explain their functions.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	SUBTRACTIVE (RELIEF)	AA
COMPETENCY COMPONENT	WOOD	d
INSTRUCTIONAL OBJECTIVE	CARVING	3

The student will be able to carve wood according to design.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 73-74, SCULPTURE.

ALTERNATIVES

Read pages 73-74, SCULPTURE.

EVALUATION

The instructor will critique the student's carving to determine ability to follow correct procedure.

CBE INSTRUCTIONAL KEY

MAJOR SKILL		
COMPETENCY		
COMPETENCY COMPONENT		
INSTRUCTIONAL OBJECTIVE		

INSTRUCTIONAL ACTIVITIES

ALTERNATIVES

EVALUATION

ADDITIVE (ROUND)

	a Clay	b Wax	c Cement	d Papier Mache	e Plaster	f Wood	g Metal Fabrication
1.	Design	Design	Design	Design	Design	Design	Design
2.	Materials & Equipment	Materials & Equipment	Materials & Equipment	Materials & Equipment	Materials & Equipment	Materials & Equipment	Materials & Equipment
3.	Material Preparation	Material Preparation	Material Preparation	Material Preparation	Material Preparation	Construction	Construction
4.	Modeling	Modeling	Modeling	Armature	Modeling		
5.				Modeling			
6.							
7.							
8.							

		1.	2.	3.	4.	5.	6.
h	Wire	Design	Materials & Equipment	Construction			
i							

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	ADDITIVE (ROUND)	B
COMPETENCY COMPONENT	CLAY	a
INSTRUCTIONAL OBJECTIVE	DESIGN	1

The student will be able to design a round piece to be modeled from clay.

INSTRUCTIONAL ACTIVITIES

Refer to page 91, SCULPTURE.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	ADDITIVE (ROUND)	B
COMPETENCY COMPONENT	CLAY	a
INSTRUCTIONAL OBJECTIVE	MATERIALS & EQUIPMENT	2

The student will be able to demonstrate the functions and care of clay tools.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 91. SCULPTURE.
Refer to attached sheet on tool identification.
Inspect tools.

ALTERNATIVES

Refer to CERAMICS A b 2.
View visuals.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	ADDITIVE (ROUND)	B
COMPETENCY COMPONENT	CLAY	a
INSTRUCTIONAL OBJECTIVE	MATERIAL PREPARATION	3

The student will be able to prepare clay for sculpture processes.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 91, SCULPTURE.
Refer to CERAMIC D i 1, D i 2.

ALTERNATIVES

Read page 91, SCULPTURE.
Refer to CERAMIC D i 1, D i 2.

EVALUATION

The instructor will determine the student's ability to prepare clay as assigned.

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	ADDITIVE (ROUND)	B
COMPETENCY COMPONENT	CLAY	a
INSTRUCTIONAL OBJECTIVE	MODELING	4

The student will be able to produce a sculpture using one or more of the various clay building techniques.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 91, SCULPTURE.
Refer to CERAMICS A a 2, A b 3, A c 3, B b 1, B b 5.

ALTERNATIVES

Read page 91, SCULPTURE.

EVALUATION

The instructor will critique the student's clay sculpture to determine ability to use current technique.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	ADDITIVE (ROUND)	B
COMPETENCY COMPONENT	WAX	b
INSTRUCTIONAL OBJECTIVE	DESIGN	1

The student will be able to design a round piece to be modeled from wax.

INSTRUCTIONAL ACTIVITIES

Refer to A a 1.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	ADDITIVE (ROUND)	B
COMPETENCY COMPONENT	WAX	b
INSTRUCTIONAL OBJECTIVE	MATERIALS & EQUIPMENT	2

The student will be able to identify and explain the use of wax working tools.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to page 9, SCULPTURE.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL SCULPTURE

COMPETENCY ADDITIVE (ROUND) Ⓑ

COMPETENCY COMPONENT WAX ⓑ

INSTRUCTIONAL OBJECTIVE MATERIAL PREPARATION ③

The student will be able to prepare wax for modeling.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 8-9, SCULPTURE.
See attached sheets on formulas.

ALTERNATIVES

Read pages 8-9, SCULPTURE.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL SCULPTURE

COMPETENCY ADDITIVE (ROUND) Ⓑ

COMPETENCY COMPONENT WAX ⓑ

INSTRUCTIONAL OBJECTIVE MODELING ④

The student will be able to form an additive sculpture using wax as the modeling medium, through either the armature or self-supporting method.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 8-9, SCULPTURE.
Refer to attached sheets at the end of Sculpture unit on armatures and molds.

ALTERNATIVES

Read pages 8-9, SCULPTURE.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	ADDITIVE (ROUND)	B
COMPETENCY COMPONENT	CEMENT	c
INSTRUCTIONAL OBJECTIVE	DESIGN	1

The student will be able to design a round piece to be modeled from cement.

INSTRUCTIONAL ACTIVITIES

Refer to A a 1.

ALTERNATIVES

EVALUATION

* * *

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	ADDITIVE (ROUND)	B
COMPETENCY COMPONENT	CEMENT	c
INSTRUCTIONAL OBJECTIVE	MATERIALS & EQUIPMENT	2

The student will be able to identify and explain the functions of tools and equipment needed for the additive technique with cement.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 85-86, SCULPTURE.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	ADDITIVE (ROUND)	B
COMPETENCY COMPONENT	CEMENT	c
INSTRUCTIONAL OBJECTIVE	MATERIAL PREPARATION	3

The student will be able to prepare an armature and cement for the sculpture process.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 85-86, SCULPTURE.
Refer to attached sheets at the end of Sculpture unit on armatures and molds.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	ADDITIVE (ROUND)	B
COMPETENCY COMPONENT	CEMENT	c
INSTRUCTIONAL OBJECTIVE	MODELING	4

The student will be able to produce a sculpture using the additive technique.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 85-86, SCULPTURE.

ALTERNATIVES

Read pages 85-86, SCULPTURE.

EVALUATION

The instructor will observe the student's modeling demonstration to determine ability to use correct techniques.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	ADDITIVE (ROUND)	B
COMPETENCY COMPONENT	PAPIER MACHE	d
INSTRUCTIONAL OBJECTIVE	DESIGN	1

The student will be able to design a round piece to be modeled from papier mache.

INSTRUCTIONAL ACTIVITIES

Refer to A a 1.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	ADDITIVE (ROUND)	B
COMPETENCY COMPONENT	PAPIER MACHE	d
INSTRUCTIONAL OBJECTIVE	MATERIALS & EQUIPMENT	2

The student will be able to identify and explain the function of equipment used in papier mache sculpture.

INSTRUCTIONAL ACTIVITIES

Refer to PAPERCRAFT B a 2.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	ADDITIVE (ROUND)	B
COMPETENCY COMPONENT	PAPIER MACHE	d
INSTRUCTIONAL OBJECTIVE	MATERIAL PREPARATION	3

The student will be able to prepare papier mache mixture and paper according to strength requirements.

INSTRUCTIONAL ACTIVITIES

Refer to PAPERCRAFT B a 3.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	ADDITIVE (ROUND)	B
COMPETENCY COMPONENT	PAPIER MACHE	d
INSTRUCTIONAL OBJECTIVE	ARMATURE	4

The student will construct an armature for papier mache sculpture.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to AA b 3.

ALTERNATIVES

Refer to AA b 3.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL SCULPTURE B

COMPETENCY ADDITIVE (ROUND) d

COMPETENCY COMPONENT PAPIER MACHE 5

INSTRUCTIONAL OBJECTIVE MODELING

The student will be able to create a sculpture of papier mache.

INSTRUCTIONAL ACTIVITIES

Refer to PAPERCRAFT B a 4, B a 5.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL SCULPTURE B

COMPETENCY ADDITIVE (ROUND) e

COMPETENCY COMPONENT PLASTER 1

INSTRUCTIONAL OBJECTIVE DESIGN

The student will be able to design a round piece to be modeled from plaster.

INSTRUCTIONAL ACTIVITIES

Refer to A a 1.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	ADDITIVE (ROUND)	B
COMPETENCY COMPONENT	PLASTER	e
INSTRUCTIONAL OBJECTIVE	MATERIALS & EQUIPMENT	2

The student will be able to identify and explain the use of plaster tools.

INSTRUCTIONAL ACTIVITIES

Refer to page 83, SCULPTURE.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	ADDITIVE (ROUND)	B
COMPETENCY COMPONENT	PLASTER	e
INSTRUCTIONAL OBJECTIVE	MATERIAL PREPARATION	3

The student will be able to prepare a mold and mix plaster.

INSTRUCTIONAL ACTIVITIES

Refer to A c 4.

ALTERNATIVES

EVALUATION

The instructor will determine the student's ability to mix plaster properly.

CBE INSTRUCTIONAL KEY

MAJOR SKILL SCULPTURE

COMPETENCY ADDITIVE (ROUND) Ⓑ

COMPETENCY COMPONENT PLASTER ⓔ

INSTRUCTIONAL OBJECTIVE MODELING ④

The student will be able to build a relief image in plaster.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to page 85, SCULPTURE.

Refer to attached sheets at the end of Sculpture unit on armatures and molds.

ALTERNATIVES

Read page 85, SCULPTURE.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL SCULPTURE

COMPETENCY ADDITIVE (ROUND) Ⓑ

COMPETENCY COMPONENT WOOD ⓕ

INSTRUCTIONAL OBJECTIVE DESIGN ①

The student will be able to design a round piece to be modeled from wood.

INSTRUCTIONAL ACTIVITIES

Refer to page 92, SCULPTURE.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	ADDITIVE (ROUND)	B
COMPETENCY COMPONENT	WOOD	f
INSTRUCTIONAL OBJECTIVE	MATERIALS & EQUIPMENT	2

The student will be able to identify and explain the function of wood construction tools.

INSTRUCTIONAL ACTIVITIES

Refer to pages 97-112, SCULPTURE.

ALTERNATIVES

Read pages 97-112, SCULPTURE.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	ADDITIVE (ROUND)	B
COMPETENCY COMPONENT	WOOD	f
INSTRUCTIONAL OBJECTIVE	CONSTRUCTION	3

The student will be able to construct a wood sculpture.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 92-97 and 113-118, SCULPTURE.

ALTERNATIVES

Read pages 92-97 and 113-118, SCULPTURE.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL SCULPTURE

COMPETENCY ADDITIVE (ROUND) B

COMPETENCY COMPONENT METAL FABRICATION E

INSTRUCTIONAL OBJECTIVE DESIGN 1

The student will be able to design a round piece to be fabricated from metal.

INSTRUCTIONAL ACTIVITIES

Refer to pages 135-137, SCULPTURE.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL SCULPTURE

COMPETENCY ADDITIVE (ROUND) B

COMPETENCY COMPONENT METAL FABRICATION E

INSTRUCTIONAL OBJECTIVE MATERIALS & EQUIPMENT 2

The student will be able to identify and explain the functions of the various tools used in metal fabrication.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 137-167, SCULPTURE.

ALTERNATIVES

Refer to pages 137-167, SCULPTURE.

View visuals.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL SCULPTURE

COMPETENCY ADDITIVE (ROUND) B

COMPETENCY COMPONENT METAL FABRICATION g

INSTRUCTIONAL OBJECTIVE CONSTRUCTION 3

The student will be able to produce a sculpture from sheet metal.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 137-167, SCULPTURE.

ALTERNATIVES

Read pages 137-167, SCULPTURE.

EVALUATION

The instructor will observe the student's construction demonstration to determine ability to use proper technique.

CBE INSTRUCTIONAL KEY

MAJOR SKILL SCULPTURE

COMPETENCY ADDITIVE (ROUND) B

COMPETENCY COMPONENT WIRE h

INSTRUCTIONAL OBJECTIVE DESIGN 1

The student will be able to design a round piece to be constructed from wire.

INSTRUCTIONAL ACTIVITIES

Refer to A a 1.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	ADDITIVE (ROUND)	B
COMPETENCY COMPONENT	WIRE	h
INSTRUCTIONAL OBJECTIVE	MATERIALS & EQUIPMENT	2

The student will be able to identify and explain the function of tools used in wire sculpture.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Assemble tools and equipment.

ALTERNATIVES

EVALUATION

* * *

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	ADDITIVE (ROUND)	B
COMPETENCY COMPONENT	WIRE	h
INSTRUCTIONAL OBJECTIVE	CONSTRUCTION	3

The student will be able to construct a wire sculpture according to design.

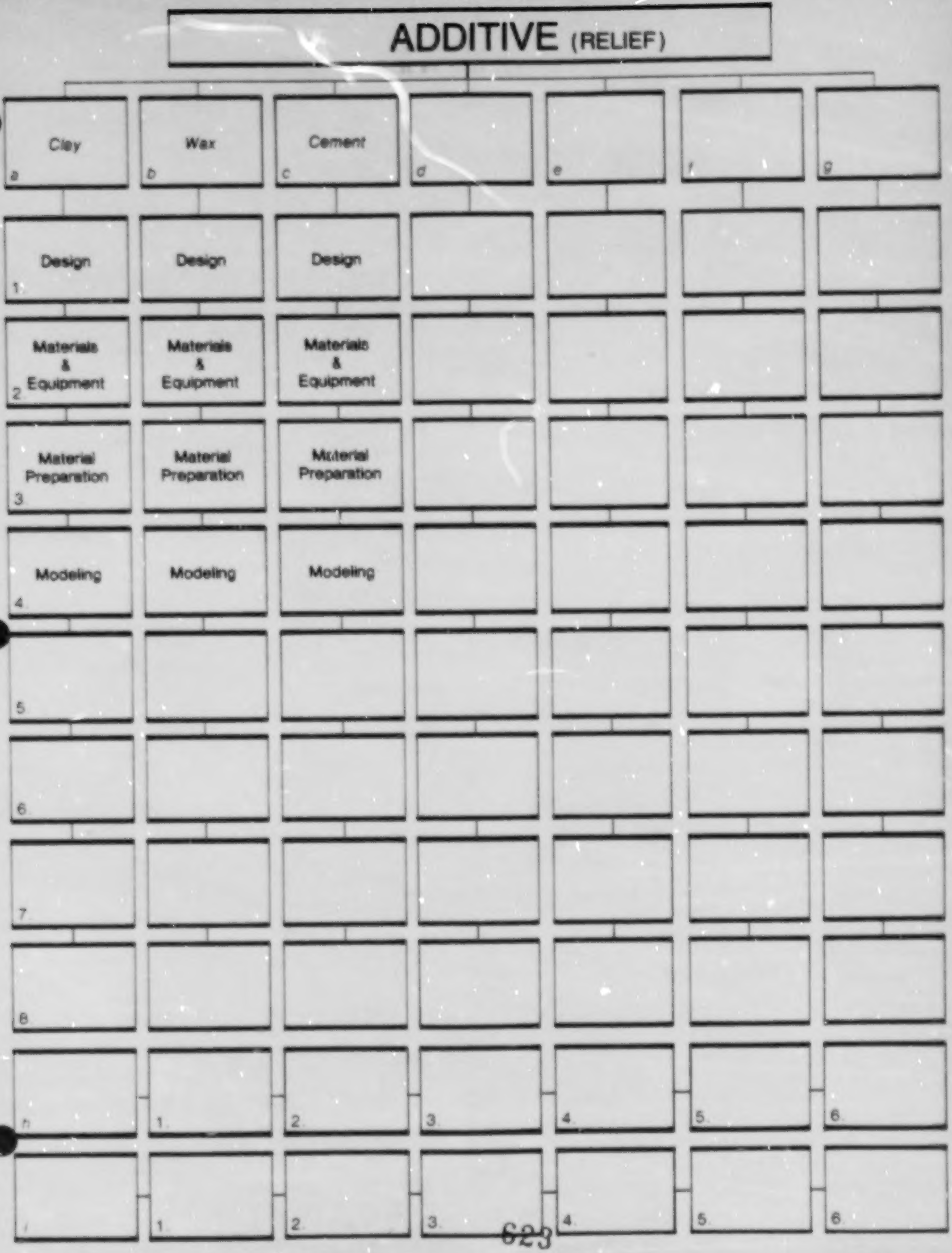
INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to attached sheets at the end of Sculpture unit on armatures and molds.

ALTERNATIVES

EVALUATION



ADDITIVE (RELIEF)

	a Clay	b Wax	c Cement	d	e	f	g
1	Design	Design	Design				
2	Materials & Equipment	Materials & Equipment	Materials & Equipment				
3	Material Preparation	Material Preparation	Material Preparation				
4	Modeling	Modeling	Modeling				
5							
6							
7							
8							

h	1	2	3	4	5	6
i	1	2	3	4	5	6

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	BB
COMPETENCY	ADDITIVE (RELIEF)	a
COMPETENCY COMPONENT	CLAY	1
INSTRUCTIONAL OBJECTIVE	DESIGN	

The student will be able to design a relief piece to be modeled from clay.

INSTRUCTIONAL ACTIVITIES

Refer to A a 1.

ALTERNATIVES

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	BB
COMPETENCY	ADDITIVE (RELIEF)	a
COMPETENCY COMPONENT	CLAY	2
INSTRUCTIONAL OBJECTIVE	MATERIALS & EQUIPMENT	

The student will be able to demonstrate the functions and care of clay tools.

INSTRUCTIONAL ACTIVITIES

Refer to B a 2.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL SCULPTURE

COMPETENCY ADDITIVE (RELIEF) BB

COMPETENCY COMPONENT CLAY a

INSTRUCTIONAL OBJECTIVE MATERIAL PREPARATION 3

The student will be able to prepare clay for sculptural processes.

INSTRUCTIONAL ACTIVITIES

Refer to CERAMICS D i 1.

Refer to page 91, SCULPTURE.

ALTERNATIVES

Refer to page 91, SCULPTURE.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL SCULPTURE

COMPETENCY ADDITIVE (RELIEF) BB

COMPETENCY COMPONENT CLAY a

INSTRUCTIONAL OBJECTIVE MODELING 4

The student will be able to produce a sculpture using one or more of the various clay building techniques.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to page 91, SCULPTURE.

ALTERNATIVES

EVALUATION

The instructor will critique the student's clay sculpture.

CBE INSTRUCTIONAL KEY

MAJOR SKILL SCULPTURE

COMPETENCY ADDITIVE (RELIEF) BB

COMPETENCY COMPONENT WAX b

INSTRUCTIONAL OBJECTIVE DESIGN 1

The student will be able to design a relief piece to be modeled from wax.

INSTRUCTIONAL ACTIVITIES

Refer to A a 1.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL SCULPTURE

COMPETENCY ADDITIVE (RELIEF) BB

COMPETENCY COMPONENT WAX b

INSTRUCTIONAL OBJECTIVE MATERIALS & EQUIPMENT 2

The student will be able to identify and explain the use of wax working tools.

INSTRUCTIONAL ACTIVITIES

Refer to B b 2.

ALTERNATIVES

EVALUATION

The instructor will determine the student's ability to identify tools and explain their function.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	ADDITIVE (RELIEF)	BB
COMPETENCY COMPONENT	WAX	b
INSTRUCTIONAL OBJECTIVE	MATERIAL PREPARATION	3

The student will be able to prepare wax for modeling.

INSTRUCTIONAL ACTIVITIES

Refer to B b 3.

ALTERNATIVES

Read pages 8-9, SCULPTURE.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	ADDITIVE (RELIEF)	BB
COMPETENCY COMPONENT	WAX	b
INSTRUCTIONAL OBJECTIVE	MODELING	4

The student will be able to form a wax sculpture using the additive technique.

INSTRUCTIONAL ACTIVITIES

Refer to B b 4.

ALTERNATIVES

Read pages 8-9, SCULPTURE.

EVALUATION

The instructor will critique the student's wax sculpture to determine ability to use correct technique.

CBE INSTRUCTIONAL KEY

MAJOR SKILL SCULPTURE

COMPETENCY ADDITIVE (RELIEF) BB

COMPETENCY COMPONENT CEMENT c

INSTRUCTIONAL OBJECTIVE DESIGN 1

The student will be able to design a relief piece to be modeled from cement.

INSTRUCTIONAL ACTIVITIES

Refer to A a 1.

ALTERNATIVES

EVALUATION

* * *

CBE INSTRUCTIONAL KEY

MAJOR SKILL SCULPTURE

COMPETENCY ADDITIVE (RELIEF) BB

COMPETENCY COMPONENT CEMENT c

INSTRUCTIONAL OBJECTIVE MATERIALS & EQUIPMENT 2

The student will be able to identify and explain the functions of tools and equipment needed for the additive technique with cement.

INSTRUCTIONAL ACTIVITIES

Refer to B c 2.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL — SCULPTURE

COMPETENCY — ADDITIVE (RELIEF) — BB

COMPETENCY COMPONENT — CEMENT — c

INSTRUCTIONAL OBJECTIVE — MATERIAL PREPARATION — 3

The student will be able to prepare an armature and cement for the sculpture process.

INSTRUCTIONAL ACTIVITIES

Refer to B c 3.

ALTERNATIVES

EVALUATION

* * *

CBE INSTRUCTIONAL KEY

MAJOR SKILL — SCULPTURE

COMPETENCY — ADDITIVE (RELIEF) — BB

COMPETENCY COMPONENT — CEMENT — c

INSTRUCTIONAL OBJECTIVE — MODELING — 4

The student will be able to produce a sculpture using the additive build-up process.

INSTRUCTIONAL ACTIVITIES

Refer to B c 4.
Refer to attached sheets at the end of Sculpture unit on armatures and molds.

ALTERNATIVES

EVALUATION

CASTING

Waste Mold *a*	*Piece Mold* *b*	*Sand* *c*	*d*	*e*	*f*	*g*
Materials & Equipment 1	Materials & Equipment	Design				
Mold Procedure 2	Mold Procedure	Materials & Equipment				
Casting 3	Casting	Modeling				
4						
5						
6						
7						
8						
h	1	2	3	4	5	6
i	1	2	3	4	5	6

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	CASTING	C
COMPETENCY COMPONENT	WASTE MOLD	a
INSTRUCTIONAL OBJECTIVE	MATERIALS & EQUIPMENT	1

The student will be able to identify the materials and equipment needed to construct a waste mold.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 12-13, SCULPTURE.

ALTERNATIVES

Read pages 12-13, SCULPTURE.

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	CASTING	C
COMPETENCY COMPONENT	WASTE MOLD	a
INSTRUCTIONAL OBJECTIVE	MOLD PROCEDURE	2

The student will be able to produce a waste mold using casting procedures.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 12-13, SCULPTURE.

ALTERNATIVES

Read pages 12-13, SCULPTURE.

View visuals.

EVALUATION

The instructor will determine the student's ability to follow correct casting procedures.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	CASTING	C
COMPETENCY COMPONENT	WASTE MOLD	a
INSTRUCTIONAL OBJECTIVE	CASTING	3

The student will be able to cast a sculpture according to procedure using chosen material.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 12-13, SCULPTURE.
Refer to attached sheets at the end of Sculpture unit on armatures and molds.

ALTERNATIVES

Read pages 12-13, SCULPTURE.
Read attached sheet on formulas.

EVALUATION

The instructor will determine the student's ability to follow correct casting procedures.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	CASTING	C
COMPETENCY COMPONENT	PIECE MOLD	b
INSTRUCTIONAL OBJECTIVE	MATERIALS & EQUIPMENT	1

The student will be able to identify the material and equipment needed to construct a piece mold.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 14-15, SCULPTURE.

ALTERNATIVES

Read pages 14-15, SCULPTURE.

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	CASTING	C
COMPETENCY COMPONENT	PIECE MOLD	b
INSTRUCTIONAL OBJECTIVE	MOLD PROCEDURE	2

The student will be able to produce a piece mold using correct techniques.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 15, SCULPTURE.

ALTERNATIVES

Read page 15, SCULPTURE.

EVALUATION

The instructor will determine the student's ability to follow correct casting procedure.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	SCULPTURE	
COMPETENCY	CASTING	C
COMPETENCY COMPONENT	PIECE MOLD	b
INSTRUCTIONAL OBJECTIVE	MODELING	3

The student will be able to cast a sculpture according to procedure using chosen material.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 15, SCULPTURE.
Prepare casting material (see attached sheet at the end of the Sculpture unit on formulas).

ALTERNATIVES

Read page 15, SCULPTURE.
Read attached sheet at the end of the Sculpture unit on formulas.

EVALUATION

The instructor will determine the student's ability to demonstrate correct casting procedure.

CBE INSTRUCTIONAL KEY

MAJOR SKILL SCULPTURE C

COMPETENCY CASTING c

COMPETENCY COMPONENT SAND 1

INSTRUCTIONAL OBJECTIVE DESIGN

The student will be able to design a sculpture to be cast in sand.

INSTRUCTIONAL ACTIVITIES

Refer to A a 1.

ALTERNATIVES

EVALUATION

* * *

CBE INSTRUCTIONAL KEY

MAJOR SKILL SCULPTURE C

COMPETENCY CASTING c

COMPETENCY COMPONENT SAND 2

INSTRUCTIONAL OBJECTIVE MATERIALS & EQUIPMENT

The student will be able to identify and use the materials and equipment needed for sand casting.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 22-24, SCULPTURE.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL SCULPTURE C

COMPETENCY CASTING c

COMPETENCY COMPONENT SAND 3

INSTRUCTIONAL OBJECTIVE MODELING

The student will be able to cast an image in sand.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 22-24, SCULPTURE.

Refer to attached sheets at the end of Sculpture unit on armatures and molds.

ALTERNATIVES

EVALUATION

The instructor will determine the student's ability to demonstrate correct casting procedures.

CBE INSTRUCTIONAL KEY

MAJOR SKILL

COMPETENCY

COMPETENCY COMPONENT

INSTRUCTIONAL OBJECTIVE

INSTRUCTIONAL ACTIVITIES

ALTERNATIVES

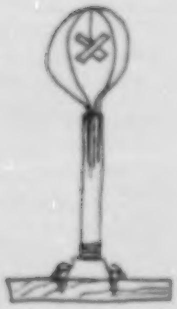
EVALUATION

ARMATURES

1. BUST/HEAD ARMATURE - Clay Modeling

   May be built in various sizes.

   Materials - heavy wire, light wire,
   *wooden slats,
   pipe and pipe fitting,
   wooden board, screws



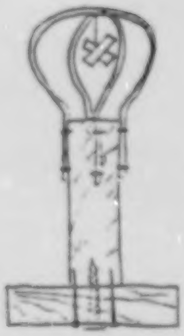
1

2. BUST/HEAD - Clay Modeling, Direct Plaster-Concrete

   May be built in various sizes and shapes.

   Cover with chicken wire for direct work.

   Materials - heavy wire, light wire (chicken wire),
   nails, screws, *wooden slats,
   wooden base and board for support piece



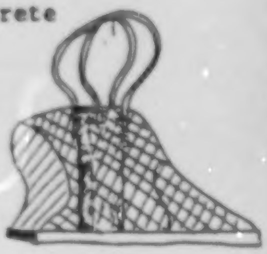
2

3. BUST/HEAD/UPPER TORSO/FREE FORM - Clay Modeling, Direct Plaster-Concrete

   May be built any size or shape.

   Materials - same as 2.

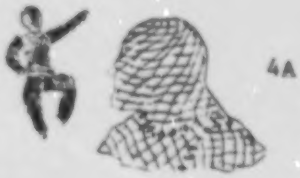
3



4. BUST/HEAD/FIGURE/FREE FORM - Direct Plaster-Concrete, Papier Mache

   A. Because of the nature of chicken wire, shapes and various forms are easily made. Chicken wire armatures are self-contained. They hold the shape once formed, but can be reshaped if necessary. Other chicken wire shapes are easily secured by twisting the cut fragments of wire.

   Materials - chicken wire, wire snips

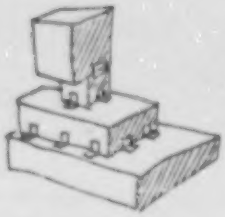


4A

   B. Arrange boxes in any manner; larger boxes may call for some support rods.

   Simply cover boxes with a choice of materials.

   Materials - cardboard boxes (all shapes and sizes),
   masking, duck, or water tape,
   rods (if necessary).

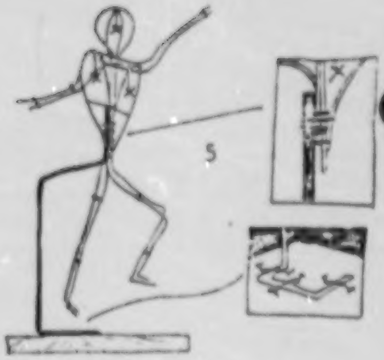


4B

5. FIGURE/FREE FORM - Clay Modeling, Direct Plaster-Concrete

Shape and size may vary.

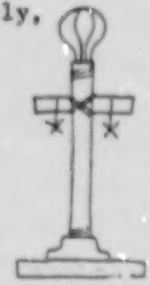
Materials - heavy metal rods, medium metal rods,
light wire for binding butterfly,
wooden base, screens



5

6. TORSO/FREE FORM - Clay Modeling, Direct Plaster-Concrete, Papier Mache

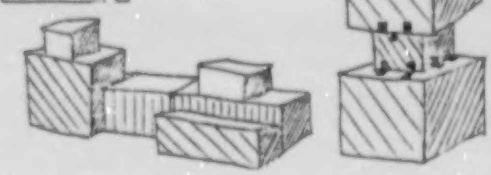
Materials - same as 1.



6

7. TORSO/FREE FORM - Direct Plaster-Concrete, Papier Mache

Materials - same as 4-B



7

MOLDS

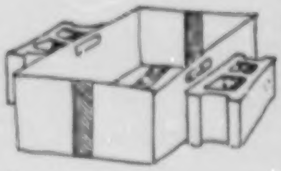
1. SIMPLE MOLDS FOR CASTING PLASTER OR CONCRETE FOR CARVING

Any size box may be used.

Tape all seams.

Glue support if needed. Large boxes should have weight on all four sides or on three sides and a wall.

Materials - cardboard box, weights
duck tape/masking tape



1

2. COMPLEX MOLD FOR CASTING RELIEF PIECES

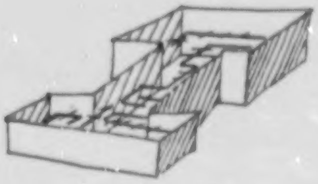
Cut and interlock boxes.

Tape seams.

*Bend and shape metal rods for support.

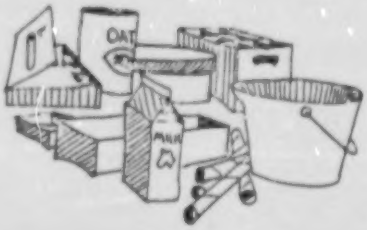
Support all sides when pouring material.

Materials - cardboard boxes, metal rods
duck tape/masking tape



2

3. WASTE FORMS FOR PREPARING PLASTER OR CONCRETE BLOCKS



3

4. CYLINDER FORM

Cut metal flashing to desired height and width.

Seal seam using duck tape.

Place on wooden base or floor.

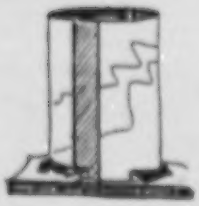
Lay clay coil around base and press firmly to metal and base.

While pouring material into mold, press downward on mold to prevent leakage and movement.

Materials - metal flashing, tin snips,

duck tape, clay, base

4

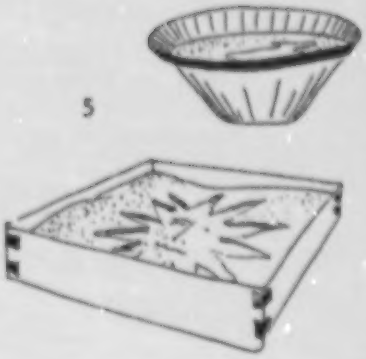


5. SUGGESTED FORMS FOR SAND CASTING

Boxes, bowls, sandboxes, beaches, almost anything that will support sand and provide an area for plaster can be used as forms.

All forms mentioned can and should be constructed using inexpensive materials. Try original ideas and methods to arrive at a desired outcome.

5



* Consult shop teacher for help in construction.

FORMULAS

I. Carving and Casting Cement

A. 2 parts cement (Portland cement)
1 part silica sand (or marble dust)
Add concrete dye if desired.

B. 1 part cement
3 parts sand
3 parts aggregate (sand to small gravel)

C. Prepared cement mixtures

Sakrete or Homecrete are good for carving, casting, and direct building.

II. Waxes

A. Modeling wax

1. Mobile 3200
Microcrystalline wax
Soften with mineral oil or vaseline.

2. Paraffin
Turpentine
Melt paraffin; add turpentine to desired softness.

B. Pouring wax

Microcrystalline wax	1 part
Rosin	3 parts
Beeswax	1 part
Paraffin	1 part

III. Plaster

A. Retarders

Cold water
Add alcohol or sugar to water.
1/2 teaspoon of lime to 1 quart water

B. Accelerators

Hot water
Maximum plaster to minimum water
1 teaspoon salt to 1 quart water

IV. Terra Cotta - modeling

12 pound ball clay	12 pound Ohio shale
2 pound 40-mesh grog	3 pound mesh grog
1 pound red iron oxide	4 ounce barom carbonate

V. Patina - for plaster (Experiments will prove very worthwhile.)

A. Terra Cotta Effect

While plaster is moist, brush with orange shellacs; allow to dry. Repeat ... to desired color.

B. Bronze Effect

Shellac - bronze powder paint (Tempera will do), oil paint (earth tones), brown or black shoe polish.

Shellac piece. Place powder over surface. Rub off powder. Shellac. Powder surface. Shellac. Repeat to achieve desired tome. Use shoe polish to darken tone if desired.

C. Sculptures may be brushed with enamel, latex, tempera, oil or acrylic paints or shellac. Stains, dyes, and soil (natural colors) may be applied.

SCULPTURE

Arudel. EXPLORING SCULPTURE Creative Hands Bookshop

Baldwin. CONTEMPORARY SCULPTURE TECHNIQUES. Davis Publications

Brommer. WIRE SCULPTURE & OTHER 3-D CONSTRUCTION. Davis Pub.

Bunch. ACRYLICS FOR SCULPTURE & DESIGN. Davis Publications

Cabot. WELDED SCULPTURE Davis Publications

Dawson. PRACTICAL SCULPTURE Davis Publications

DiValentin. SCULPTURE FOR BEGINNERS Creative Hands Bookshop

Eliscu. SLATE & SOFT STONE SCULPTURE. Davis Pub.

Griffin, et al. BASIC WELDING TECHNIQUES. Van Nostrand Reinhold

Highstone. WIRECRAFT Creative Hands Bookshop

Huxley & Jones. MODELLED PORTRAIT HEADS. Davis Publications

Johnson. SCULPTURE: BASIC METHODS & MATERIALS Davis Publications

Kenney. CERAMIC SCULPTURE Davis Publications

Kowal & Meilach. SCULPTURE CASTING. Crown Publishers

Leyh. CHILDREN MAKE SCULPTURE Davis Publications

Lynch. HOW TO MAKE MOBILES Creative Hands Bookshop

McDonnell. THE USE OF PORTABLE POWER TOOLS. Van Nostrand Reinhold

Meilach. CONTEMPORARY ART WITH WOOD Crown Publishers

Meilach. CONTEMPORARY STONE SCULPTURE Crown Publishers

Meilach. CREATIVE CARVING Davis Publications

Meilach. CREATING WITH PLASTER Davis Publications

Meilach. CREATING SMALL WOOD OBJECTS AS FUNCTIONAL SCULPTURE. Crown Publishers

Meilach. DECORATIVE & SCULPTURAL IRONWORK Crown Publishers

Meilach. DIRECT METAL SCULPTURE Crown Publishers

Meilach & Kowal. SCULPTURE CASTING Davis Publications

Meilach. SOFT SCULPTURE & OTHER SOFT ART FORMS. Davis Publications

Meyers. SCULPTURE IN CERAMICS Davis Publications

Olson. STONE GRINDING & POLISHING Davis Publications

Perry. NEW MATERIALS IN SCULPTURE Transatlanic

Read. ART OF SCULPTURE Princeton U. Pr.

Reed & Towne. SCULPTURE FROM FOUND OBJECTS Creative Hands Bookshop

Ritchie. SOFT STONE CARVING Davis Publications

Ruch. MATERIALS & METHODS OF SCULPTURE Davis Publications

Salvini. MEDIEVAL SCULPTURE Hacker Art Books

Schegger. MAKE YOUR OWN MOBILES
Creative Hands Bookshop

Stone. SCULPTURE: NEW IDEAS & TECHNIQUES.
Creative Hands Bookshop

Sylvester. HENRY MOORE
Hacker Art Books

Tucker. EARLY MODERN SCULPTURE
Hacker Art Books

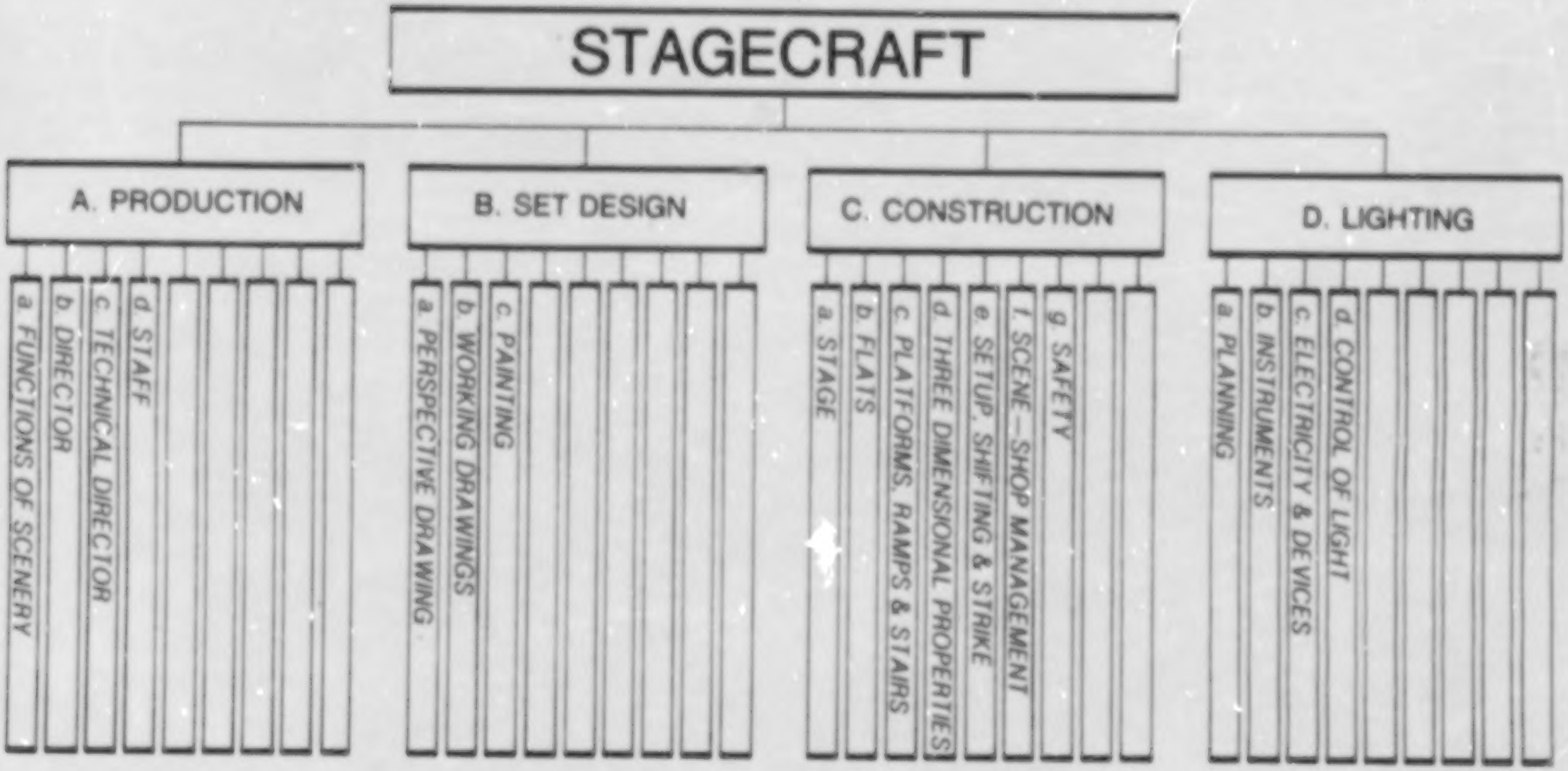
Verheist. SCULPTURE: TOOLS, MATERIALS & TECHNIQUES
Davis Publications

Watson. SCULPTURE OF JAPAN FROM THE FIFTH TO THE FIFTEENTH CENTURY
Hacker Art Books

Zaidenberg. SCULPTURE IN STEEL & OTHER METALS
Davis Publications

ART OF WOOD CARVING COLLECTION 1977
P-H

STAGECRAFTS



STAGECRAFT

- A. PRODUCTION
  - a. FUNCTIONS OF SCENERY
  - b. DIRECTOR
  - c. TECHNICAL DIRECTOR
  - d. STAFF
- B. SET DESIGN
  - a. PERSPECTIVE DRAWING
  - b. WORKING DRAWINGS
  - c. PAINTING
- C. CONSTRUCTION
  - a. STAGE
  - b. FLATS
  - c. PLATFORMS, RAMPS & STAIRS
  - d. THREE DIMENSIONAL PROPERTIES
  - e. SETUP, SHIFTING & STRIKE
  - f. SCENE—SHOP MANAGEMENT
  - g. SAFETY
- D. LIGHTING
  - a. PLANNING
  - b. INSTRUMENTS
  - c. ELECTRICITY & DEVICES
  - d. CONTROL OF LIGHT

Resource Guide

THEATRICAL SET DESIGN: THE BASIC TECHNIQUES
Second Edition, David Welker
Allyn & Bacon, Inc., 470 Atlantic Avenue
Boston

STAGECRAFT 1: Your introduction
to backstage work, William Lord
William H. Lord, Theatre Consultant
9210 North College, Indianapolis,
IN 46240

STAGECRAFT: A Handbook for
Organization, Construction
and Management, Second Printin
March 1978, Allyn & Bacon, Inc
470 Atlantic Avenue
Boston

PRODUCTION

a FUNCTIONS OF SCENERY	b DIRECTOR	c SET DESIGNER	d STAFF	e	f	g
1. Introduction	Introduction	Introduction	Design Crew			
2. Styles			Stage Crew			
3.			Properties Crew			
			Lighting Crew			
5.						
6.						
7.						
8.						
	1.	2.	3.	4.	5.	6.
i	1.	2.	3.	4.	5.	6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	STAGECRAFT	A
COMPETENCY	PRODUCTION	a
COMPETENCY COMPONENT	FUNCTIONS OF SCENERY	1
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	

The student will be able to understand the role of sceneric design in total theatre production.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 21-24, Welker.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	STAGECRAFT	A
COMPETENCY	PRODUCTION	a
COMPETENCY COMPONENT	FUNCTIONS OF SCENERY	2
INSTRUCTIONAL OBJECTIVE	STYLES	

The student will be able to select and use set styles apportiate to a peticular play.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to insert on the following page.
Refer to pages 25-38, Welker.

ALTERNATIVES

EVALUATION

The instructor will critique the student's completed design of a set.

MAJOR TWENTIETH CENTURY SET STYLES

1. Symbolism

This style in scenic design presents a visualization of a plays idea through a visible sign. The set becomes a symbol or token of meaning, standing for something else. A lone twisted tree may represent a wasteland, or suggest barrenness within the hearts of the characters. Likewise the casting of a shadow across the stage may mean impending doom, where as a shaft of light may symbolize hope.

2. Expressionism

Through great exaggeration of a form or symbol, the scenic designer creates an emotional impact, expressing the playwrites idea. The use of a colossal computer on stage expresses the authors idea on the technical evils of the future.

3. Impressionism

An impressionistic play seeks to make the audience react and see as the character does, when he experiences intense feelings such as anger, horror, and fear. Set design may accomplish this by using violent contrasts of light and forms within the set.

4. Constructivism

This style of scenic design has been closely related to modern experimental theatre. Using architectural or skeletal sets, it produces a bleak and barren scene A unique element in a constructive set is the use of a number of platforms placed at different levels and connected by stairs, ladders, ramps, and arches. This style was originally used in plays which dealt with economic and social problems.

5. Theatricalism

The theatrical set makes no attempt to be realistic. The set offers no more than simply being a functional prop upon which and around which the action takes place. Due to this factor the realm of illusion and imagination is greatly stressed. Any combination of unrelated props may be used as long as they serve a functional purpose. In this style of set, a board laid across two chairs may become a soda fountain. Or a group of chairs placed together takes on the image of graves in a cemetary.

6. Stylization

Stylization is used in set design to create in a non-realistic manner, a mood or background pattern for a play. Through pattern and color exaggeration or repeated motif design a specific mood is created. Successfully used in childrens plays,this style also is many times used in ballets, fantasies, and dream sequences.

7. Formalism

Much like constructivism in nature, a formalistic set uses an unchanging background composed of balconies, doors, windows, stairs, columns, etc., to create a dramatic environment. This set changes only through the actors discription or explanation. Theatre settings of ancient Greece, Rome, and of Shakespeare day are perfect examples of formalism.

8. Epic Theatre

The production of an epic play makes use of mixed media. The scenic designer uses such devices as picture slides, motion pictures, functional and symbolic lighting as well as conventional set elements.

9. Avant-Garde

A basic definition of avant-garde theatre or set design is simply, "Any technique used which breaks away from traditional proscenium stage styles". In light of this definition, most theatrical styles could be classified as avant-garde.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	STAGECRAFT	
COMPETENCY	PRODUCTION	A
COMPETENCY COMPONENT	DIRECTOR	b
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to understand the job of the director.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 12-16, Welker

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	STAGECRAFT	
COMPETENCY	PRODUCTION	A
COMPETENCY COMPONENT	SET DESIGNER	c
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to understand the job of the technical director.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 16-19, Welker.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL STAGECRAFT
COMPETENCY PRODUCTION A
COMPETENCY COMPONENT STAFF d
INSTRUCTIONAL OBJECTIVE DESIGN CREW 1

The student will be able to participate and design a set as a member of the design crew.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 13-14, and 16-19, Welker.

ALTERNATIVES

EVALUATION

The instructor will critique the student's complete design of a set to be constructed.

CBE INSTRUCTIONAL KEY

MAJOR SKILL STAGECRAFT
COMPETENCY PRODUCTION A
COMPETENCY COMPONENT STAFF d
INSTRUCTIONAL OBJECTIVE STAGE CREW 2

The student will be able to participate in the construction of a set as a member of a stage crew.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 3-3, Lord.

ALTERNATIVES

EVALUATION

The instructor will critique the student's ability to construct elements of a set.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	STAGECRAFT	A
COMPETENCY	PRODUCTION	d
COMPETENCY COMPONENT	STAFF	3
INSTRUCTIONAL OBJECTIVE	PROPERTIES CREW	

The student will be able to participate in the duties and function of the properties crew.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 3-4, Lord.

ALTERNATIVES

EVALUATION

The instructor will critique the student's ability to design, build or procure appropriate stage properties.

* * *

CBE INSTRUCTIONAL KEY

MAJOR SKILL	STAGECRAFT	A
COMPETENCY	PRODUCTION	d
COMPETENCY COMPONENT	STAFF	4
INSTRUCTIONAL OBJECTIVE	LIGHTING CREW	

The student will be able to participate in the duties and functions of the lighting crew.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 3-3 and 3-4, Lord.

ALTERNATIVES

EVALUATION

The instructor will critique the student's ability to properly light a set.

SET DESIGN

PERSPECTIVE DRAWING a	WORKING DRAWINGS b	BASE PAINTING c	DETAIL PAINTING d	e	f	g
One & Multi Point 1.	Introduction	Introduction	Introduction			
Introduction 2.	Orthographic Projection	Priming & Basecoat	Transferring Designs			
3.	Oblique Projection	Paint & Color	2D Technique			
		2D Techniques	Objects			
5.		3D Techniques				
6.						
7.						
8.						
	1.	2.	3.	4.	5.	6.
i	1.	2.	3.		5.	6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL STAGECRAFT
COMPETENCY SET DESIGN B
COMPETENCY COMPONENT PERSPECTIVE DRAWINGS a
INSTRUCTIONAL OBJECTIVE ONE & MULTI-POINT 1

The student will be able to draw in one or multi-point perspective.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to Drawing Units C a 1 - C b 3.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL STAGECRAFT
COMPETENCY SET DESIGN B
COMPETENCY COMPONENT PERSPECTIVE DRAWINGS a
INSTRUCTIONAL OBJECTIVE INTRODUCTION 2

The student will be able to understand why the use of a perspective drawing is necessary to communicate set designs.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 187-194 and 351-410, Welker.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	STAGECRAFT	
COMPETENCY	SET DESIGNS	B
COMPETENCY COMPONENT	WORKING DRAWINGS	b
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to understand why the use of working drawings are necessary to communicate set design and set construction.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 423-463, Welker.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	STAGECRAFT	
COMPETENCY	SET DESIGN	B
COMPETENCY COMPONENT	WORKING DRAWINGS	b
INSTRUCTIONAL OBJECTIVE	ORTHOGRAPHIC PROJECTION	2

The student will be able to complete an orthographic projection of a scene or scenes of a play.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 337-349, Welker.

ALTERNATIVES

EVALUATION

The instructor will critique a completed drawing.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	STAGECRAFT	
COMPETENCY	SET DESIGN	B
COMPETENCY COMPONENT	WORKING DRAWINGS	b
INSTRUCTIONAL OBJECTIVE	OBLIQUE PROJECTIONS	3

The student will be able to complete an oblique projection of an object from a scene.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 447-448, Welker.

ALTERNATIVES

EVALUATION

The instructor will critique a complete drawing.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	STAGECRAFT	
COMPETENCY	SET DESIGN	B
COMPETENCY COMPONENT	BASE PAINTING	c
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to understand the necessity for developing all the proper techniques of base painting.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 84-85, Welker.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL STAGECRAFT
COMPETENCY SET DESIGN Ⓑ
COMPETENCY COMPONENT BASE PAINTING Ⓒ
INSTRUCTIONAL OBJECTIVE PRIMING & BASE COAT ②

The student will be able to properly apply priming and base coat paints to a flat.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 85-91, Welker.

ALTERNATIVES

EVALUATION

* * *

CBE INSTRUCTIONAL KEY

MAJOR SKILL STAGECRAFT
COMPETENCY SET DESIGN Ⓑ
COMPETENCY COMPONENT BASE PAINTING Ⓒ
INSTRUCTIONAL OBJECTIVE PAINT & COLOR ③

The student will be alle to understand an mix scenic paint to required specifications.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 393-407, Welker.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL STAGECRAFT

COMPETENCY SET DESIGN Ⓑ

COMPETENCY COMPONENT BASE PAINTING Ⓒ

INSTRUCTIONAL OBJECTIVE 2-D TECHNIQUES ④

The student will be able to successfully complete the painting of flats by using the various 2-D techniques.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 92-99, Welker.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL STAGECRAFT

COMPETENCY SET DESIGN Ⓑ

COMPETENCY COMPONENT BASE PAINTING Ⓒ

INSTRUCTIONAL OBJECTIVE 3-D TEXTURING ⑤

The student will be able to successfully complete the flats by using various textural materials.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to insert.

ALTERNATIVES

EVALUATION

The instructor will critique the successful completion of all flats.

3-D TEXTURING

The following list contains methods of applying actual textures to stage flats and props. These techniques may be used when simulation through painting are not desired.

1. Tobacco cloth, corduroy, or burlap may be used to cover flats or other scenic units. The weave and surface texture in these fabrics are highly visible from the audience.

2. Course powders, sand, sawdust, or ground foam plastics may be mixed with scene paint and applied to a surface, or glued to a surface then painted to produce excellent three dimensional effects.

3. Corrugated cardboard using the smooth surface or peeled to expose the paper ribs is excellent in creating the look of wood boards. The rigid quality of the edges may be dispelled by splattering paint on them.

4. A variety of putties and plaster allow for flowing organic texture when smeared on any surface. By using tools with varied surface textures in applying putty or plaster even greater texture effects may be obtained.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	STAGECRAFT	
COMPETENCY	SET DESIGN	B
COMPETENCY COMPONENT	DETAIL PAINTING	d
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to understand how detail painting creates a proper illusion of a stage design.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 92-103, Welker.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	STAGECRAFT	
COMPETENCY	SET DESIGN	B
COMPETENCY COMPONENT	DETAIL PAINTING	d
INSTRUCTIONAL OBJECTIVE	TRANSFERING DESIGN	2

The student will be able to transfer drawing to flats.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to insert.

ALTERNATIVES

EVALUATION

TRANSFERING DESIGN

There are a variety of techniques which may be used in the transfer of a design onto flats or backdrops.

1. Projection of designs using an opaque projector or slide projector is useful for large drops when there is a lack of complete framing. A drawing or photograph of a design can be placed in an opaque projector to be shown onto upright standing flats. The use of a slide projector limits designs pictured on slides.

2. Stencil application is very useful when repetition of a small pattern is desired. A variety of materials may be used to cut a pattern, however, the sturdiness and durability of stiff cardboard, thin masonite, or some tapes are better suited for this type of design transfer. Application of paint to the surface of flats or scenic units can be obtained with the use of brushes, or compressed air.

3. Griding may be used to enlarge a drawing or design. The first step requires covering the design with a double set of parallel lines at right angles to each other. This forms a network of squares. Second, the shape of the flat is then covered with matching larger squares. Finally points are marked on the matching grid lines of the flat where lines of the design cross the grid work on the original drawing.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	STAGECRAFT	
COMPETENCY	SET DESIGN	B
COMPETENCY COMPONENT	DETAIL PAINTING	d
INSTRUCTIONAL OBJECTIVE	2-D TECHNIQUES	3

The student will be able to create and paint the illusion of 3-dimensional quality on a flat.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 99-105, Welker.

ALTERNATIVES

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL	STAGECRAFT	
COMPETENCY	SET DESIGN	B
COMPETENCY COMPONENT	DETAIL PAINTING	d
INSTRUCTIONAL OBJECTIVE	OBJECTS	4

The student will be able to paint and restore 3-dimensional objects for use on stage.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to insert.

ALTERNATIVES

EVALUATION

The instructor will critique the successful completion of all detail painting assignments.

DETAIL PAINTING OF OBJECTS

It many times becomes necessary to paint shaped three-dimensional objects used on stage. Since relief and shaped surfaces coated with a single shade of color have a tendency to flatten out due to stage lighting, techniques in highlighting these surfaces are needed. The application of highlights and shadows to emphasize the three-dimensionality of an object is obtained using the same techniques for flat surface painting.

1. Antiquing is an excellent method of highlighting carving or textures which are only slightly raised from a supporting surface. Two coats of paint are needed in this technique. The first, base coat, which is a light color is applied to the surface. The second, dark color, is then applied and quickly rubbed off the raised sections while still damp. The result ir light colored relief surface with a darker base. For best results water based scene paint is used.

2. Gloss finish paints lend themselves quite well when used to produce the shiny quality of marble, glaze, or linoleum.

3. Metallic paints when dried on a surface may be buffed to create a metallic sheen.

CONSTRUCTION

	STAGE a	FLATS b	PLATFORMS, RAMPS & STAIRS c	THREE DIMENSIONAL PROPERTIES d	SET UP, SHIFTING STRIKING e	SCENE-SHOP MANAGEMENT f	SAFETY g
1.	Parts	Introduction	Introduction	Fabrication	Preparation	Introduction	Introduction
2.	Forms	Tools & Equipment	Platforms	Furniture	Set up	Organization	Rules
3.	Terminology	Materials	Ramps	Architectural Elements	Shifting		
	Rigging	Wood Joints	Stairs	Natural Forms	Striking		
5.		Building					
6.							
7.							
8.							
		1.	2.	3.	4.	5.	6.
i		1.	2.	3.		5.	6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	STAGECRAFT	
COMPETENCY	CONSTRUCTION	c
COMPETENCY COMPONENT	STAGE	a
INSTRUCTIONAL OBJECTIVE	PARTS	1

The student will be able to identify the parts of a stage.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 1-1, Lord.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	STAGECRAFT	
COMPETENCY	CONSTRUCTION	c
COMPETENCY COMPONENT	STAGE	a
INSTRUCTIONAL OBJECTIVE	FORMS	2

The student will be able to identify the different forms of staging.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 1-1 and 1-2, Lord.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	STAGECRAFT	
COMPETENCY	CONSTRUCTION	C
COMPETENCY COMPONENT	STAGE	a
INSTRUCTIONAL OBJECTIVE	TERMINOLOGY	3

The student will be able to use and understand proper stage terminology.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 1-2 and 1-3, Lord.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	STAGECRAFT	
COMPETENCY	CONSTRUCTION	C
COMPETENCY COMPONENT	STAGE	a
INSTRUCTIONAL OBJECTIVE	RIGGING	4

The student will be able to identify and use proper stage rigging.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 1-4 and 1-7, Lord.

ALTERNATIVES

EVALUATION

The instructor will critique the student's ability to function on the stage.

CBE INSTRUCTIONAL KEY

MAJOR SKILL STAGECRAFT

COMPETENCY CONSTRUCTION ⓒ

COMPETENCY COMPONENT FLATS ⓑ

INSTRUCTIONAL OBJECTIVE INTRODUCTION ①

The student will be able to understand why the use of flats are important in the development of scenery.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 41, Welker.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL STAGECRAFT

COMPETENCY CONSTRUCTION ⓒ

COMPETENCY COMPONENT FLATS ⓑ

INSTRUCTIONAL OBJECTIVE TOOLS & EQUIPMENT ②

The student will be able to identify and understand the use of all tools and equipment used in the construction of sets.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 37-76, Welker, STAGECRAFT: A Handbook for Organization, Construction, and Management.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL STAGECRAFT

COMPETENCY CONSTRUCTION ⓒ

COMPETENCY COMPONENT FLATS ⓑ

INSTRUCTIONAL OBJECTIVE MATERIALS ③

The student will be able to understand the use of various materials for specific construction requirements.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 41, Welker.

ALTERNATIVES

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL STAGECRAFT

COMPETENCY CONSTRUCTION ⓒ

COMPETENCY COMPONENT FLATS ⓑ

INSTRUCTIONAL OBJECTIVE WOOD JOINTS ④

The student will be able to understand and construct various wood joints to meet the requirements of set construction.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pager 111-129, Welker.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	STAGECRAFT	
COMPETENCY	CONSTRUCTION	C
COMPETENCY COMPONENT	FLATS	b
INSTRUCTIONAL OBJECTIVE	BUILDING	5

The student will be able to construct flats to meet the set design requirements.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 61-67, Welker.

ALTERNATIVES

EVALUATION

The instructor will critique the student's ability to construct flats.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	STAGECRAFT	
COMPETENCY	CONSTRUCTION	C
COMPETENCY COMPONENT	PLATFORM, RAMPS & STAIRS	c
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to understand why platform, ramps and stairs are used in set design.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 68-76, Welker.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL STAGECRAFT

COMPETENCY CONSTRUCTION C

COMPETENCY COMPONENT PLATFORM, RAMPS & STAIRS c

INSTRUCTIONAL OBJECTIVE PLATFORMS 2

The student will bw able to construct various types of platforms for use on stage.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 69-74, Welker.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL STAGECRAFT

COMPETENCY CONSTRUCTION C

COMPETENCY COMPONENT PLATFORM, RAMPS & STAIRS c

INSTRUCTIONAL OBJECTIVE RAMPS 3

The student will be able to construct a ramp for use on stage.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 74, Welker.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	STAGECRAFT	
COMPETENCY	CONSTRUCTION	C
COMPETENCY COMPONENT	PLATFORM, RAMPS AND STAIRS	c
INSTRUCTIONAL OBJECTIVE	STAIRS	4

The student will be able to construct various forms of stairways for use on stage.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 75-80, Welker.

ALTERNATIVES

EVALUATION

The instructor will critique the student's ability to construct safe platforms, ramps and stairs.

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL	STAGECRAFT	
COMPETENCY	CONSTRUCTION	C
COMPETENCY COMPONENT	3-DIMENSIONAL PROPERTIES	d
INSTRUCTIONAL OBJECTIVE	FABRICATION	1

The student will be able to construct 3-D objects by using various fabrication materials.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 80-84, Welker.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	STAGECRAFT	
COMPETENCY	CONSTRUCTION	c
COMPETENCY COMPONENT	3-DIMENSIONAL PROPERTIES	d
INSTRUCTIONAL OBJECTIVE	FURNITURE	2

The student will be able to repair, alter and construct furniture to be used on stage.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 129-131, Welker.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	STAGECRAFT	
COMPETENCY	CONSTRUCTION	c
COMPETENCY COMPONENT	3-DIMENSIONAL PROPERTIES	d
INSTRUCTIONAL OBJECTIVE	ARCHITECTURAL ELEMENTS	3

The student will be able to build and safely fasten various architectural elements within the set construction.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 52-58, Welker.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL STAGECRAFT

COMPETENCY CONSTRUCTION c

COMPETENCY COMPONENT 3-DIMENSIONAL PROPERTIES d

INSTRUCTIONAL OBJECTIVE NATURAL FORMS 4

The student will be able to construct various natural forms for use as scenery.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 81-84, Welker.

ALTERNATIVES

EVALUATION

The instructor will critique the student's ability to construct three dimensional properties.

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL STAGECRAFT

COMPETENCY CONSTRUCTION c

COMPETENCY COMPONENT SET UP, SHIFTING & STRIKE e

INSTRUCTIONAL OBJECTIVE PREPARATION 1

The student will be able to use the designer's drawing to locate sets on the stage.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 187-191, and 339-341, Welker.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	STAGECRAFT	
COMPETENCY	CONSTRUCTION	C
COMPETENCY COMPONENT	SET UP, SHIFTING & STRIKE	e
INSTRUCTIONAL OBJECTIVE	SET UP	2

The student will be able to use the proper assembly sequence in setting up the stage sets.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 309-315, Welker, STAGECRAFT: A Handbook for Organization, Construction and Management.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	STAGECRAFT	
COMPETENCY	CONSTRUCTION	C
COMPETENCY COMPONENT	SET UP, SHIFTING & STRIKE	e
INSTRUCTIONAL OBJECTIVE	SHIFTING	3

The student will be able to successfully shift sets in a play production.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 140-155, Welker.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL STAGECRAFT

COMPETENCY CONSTRUCTION c

COMPETENCY COMPONENT SET UP, SHIFTING & STRIKE e

INSTRUCTIONAL OBJECTIVE STRIKING 4

The student will be able to successfully remove and store sets after the play production.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 315-321, Welker, STAGECRAFT: A Handbook for Organization, Construction and Management.

ALTERNATIVES

EVALUATION

The instructor will critique the student's ability to set up, shift and strike sets.

CBE INSTRUCTIONAL KEY

MAJOR SKILL STAGECRAFT

COMPETENCY CONSTRUCTION c

COMPETENCY COMPONENT SCENE SHOP MANAGEMENT f

INSTRUCTIONAL OBJECTIVE INTRODUCTION 1

The student will be able to understand the necessity of a well organized work shop.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.

Refer to pages 337-338, Welker, STAGECRAFT: A Handbook for Organization, Construction and Management.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	STAGECRAFT	
COMPETENCY	CONSTRUCTION	ⓒ
COMPETENCY COMPONENT	SCENE SHOP MANAGEMENT	ⓕ
INSTRUCTIONAL OBJECTIVE	ORGANIZATION	②

The student will be able to organize an efficient work shop.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 338-351, Welker, STAGECRAFT: A Handbook for Organization, Construction and Management.

ALTERNATIVES

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL	STAGECRAFT	
COMPETENCY	CONSTRUCTION	ⓒ
COMPETENCY COMPONENT	SAFETY	ⓖ
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	①

The student will be able to understand the reasons for shop and stage safety.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 401-402, Welker , STAGECRAFT: A Handbook for Organization, Construction and Management.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL STAGECRAFT

COMPETENCY CONSTRUCTION c

COMPETENCY COMPONENT SAFETY g

INSTRUCTIONAL OBJECTIVE RULES 2

The student will be able to practice proper safety rules in the construction and set up of stage scenery.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to Safety in the Art Room Unit.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL

COMPETENCY

COMPETENCY COMPONENT

INSTRUCTIONAL OBJECTIVE

INSTRUCTIONAL ACTIVITIES

ALTERNATIVES

EVALUATION

LIGHTING

a PLANNING	b INSTRUMENTS	c ELECTRICITY & DEVICES	d DESIGN	e	f	g —
1. Introduction	Types	Introduction	Control of Light			
2. Classification	Light Source	Measurements	Dimming & Distribution			
3. Procedures	Characteristics	Current	Color			
4	Location	Wire & Cable				
5.		Devices				
6.						
7.						
8.						
	1.	2.	3.	4.	5.	6.
i	1.	2.	3.	4.	5.	6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	STAGECRAFT	
COMPETENCY	LIGHTING	D
COMPETENCY COMPONENT	PLANNING	a
INSTRUCTIONAL OBJECTIVE	INTRODUCTION	1

The student will be able to understand the use of lighting in theatrical production.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 19-1 and 19-2, Lord.

ALTERNATIVES

EVALUATION

◆

CBE INSTRUCTIONAL KEY

MAJOR SKILL	STAGECRAFT	
COMPETENCY	LIGHTING	D
COMPETENCY COMPONENT	PLANNING	a
INSTRUCTIONAL OBJECTIVE	CLASSIFICATION	2

The student will be able to use proper lighting for specific production requirements.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 19-2 - 19-5, Lord.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	STAGECRAFT	
COMPETENCY	LIGHTING	D
COMPETENCY COMPONENT	PLANNING	a
INSTRUCTIONAL OBJECTIVE	PROCEDURES	3

The student will be able to plan lighting procedure for production.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 19-5, Lord.

ALTERNATIVES

EVALUATION

* * *

CBE INSTRUCTIONAL KEY

MAJOR SKILL	STAGECRAFT	
COMPETENCY	LIGHTING	D
COMPETENCY COMPONENT	INSTRUMENTS	b
INSTRUCTIONAL OBJECTIVE	TYPES	1

The student will be able to identify and properly use various lighting instruments.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 15-1 - 15-3, Lord.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL STAGECRAFT

COMPETENCY LIGHTING D

COMPETENCY COMPONENT INSTRUMENTS b

INSTRUCTIONAL OBJECTIVE LIGHT SOURCE 2

The student will be able to identify various light sources and their purpose.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 13-1 - 13-4, Lord.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL STAGECRAFT

COMPETENCY LIGHTING D

COMPETENCY COMPONENT INSTRUMENTS b

INSTRUCTIONAL OBJECTIVE CHARACTERISTICS 3

The student will be able to identify and properly use the unique characteristics of each lighting instrument.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 15-3 - 15-5, Lord.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL STAGECRAFT
COMPETENCY LIGHTING D
COMPETENCY COMPONENT INSTRUCTION b
INSTRUCTIONAL OBJECTIVE LOCATION 4

The student will be able to properly hang and install light instruments manipulating instrument angles and distribution plans.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 15-5 - 15-7 and 17-4 - 17-6, Lord.

ALTERNATIVES

EVALUATION

The instructor will critique the student's ability to identify and use correct lighting instruments.

CBE INSTRUCTIONAL KEY

MAJOR SKILL STAGECRAFT
COMPETENCY LIGHTING D
COMPETENCY COMPONENT ELECTRICITY & DEVICES c
INSTRUCTIONAL OBJECTIVE INTRODUCTION 1

The student will be able to understand the electrical system used for lighting instruments.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to page 16-1, Lord

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	STAGECRAFT	
COMPETENCY	LIGHTING	D
COMPETENCY COMPONENT	ELECTRICITY & DEVICES	c
INSTRUCTIONAL OBJECTIVE	MEASUREMENT	2

The student will be able to understand the methods of measuring electricity.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 16-1 - 16-2, Lord.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	STAGECRAFT	
COMPETENCY	LIGHTING	D
COMPETENCY COMPONENT	ELECTRICITY & DEVICES	c
INSTRUCTIONAL OBJECTIVE	CURRENT	3

The student will be able to identify the types of electrical current.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 16-2 and 16-3, Lord.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	STAGECRAFT	
COMPETENCY	LIGHTING	D
COMPETENCY COMPONENT	ELECTRICITY & DEVICES	c
INSTRUCTIONAL OBJECTIVE	WIRE & CABLE	4

The student will be able to identify wire and cable capacity for the conduction of electricity.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 16-3 and 16-4, Lord.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	STAGECRAFT	
COMPETENCY	LIGHTING	D
COMPETENCY COMPONENT	ELECTRICITY & DEVICES	c
INSTRUCTIONAL OBJECTIVE	DEVICES	5

The student will be able to properly identify the use of connectors, switches, circuits and fuses.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 16-4 - 16-8, Lord.

ALTERNATIVES

EVALUATION

The instructor will critique the student's ability to use electricity and electrical devices.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	STAGECRAFT	
COMPETENCY	LIGHTING	D
COMPETENCY COMPONENT	DESIGN	d
INSTRUCTIONAL OBJECTIVE	CONTROL OF LIGHT	1

The student will be able to identify and make use light absorption, reflection and lenses to control light.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 14-1 - 14-4, Lord.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL	STAGECRAFT	
COMPETENCY	LIGHTING	D
COMPETENCY COMPONENT	DESIGN	d
INSTRUCTIONAL OBJECTIVE	DIMMING	2

The student will be able to identify and use dimming equipment to control light.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 17-1 - 17-4, Lord.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL STAGECRAFT

COMPETENCY LIGHTING D

COMPETENCY COMPONENT DESIGN d

INSTRUCTIONAL OBJECTIVE COLOR 3

The student will be able to use various materials in coloring lights to produce the desired effects in a scene.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 18-1 - 18-4, Lord.

ALTERNATIVES

EVALUATION

CBE INSTRUCTIONAL KEY

MAJOR SKILL

COMPETENCY

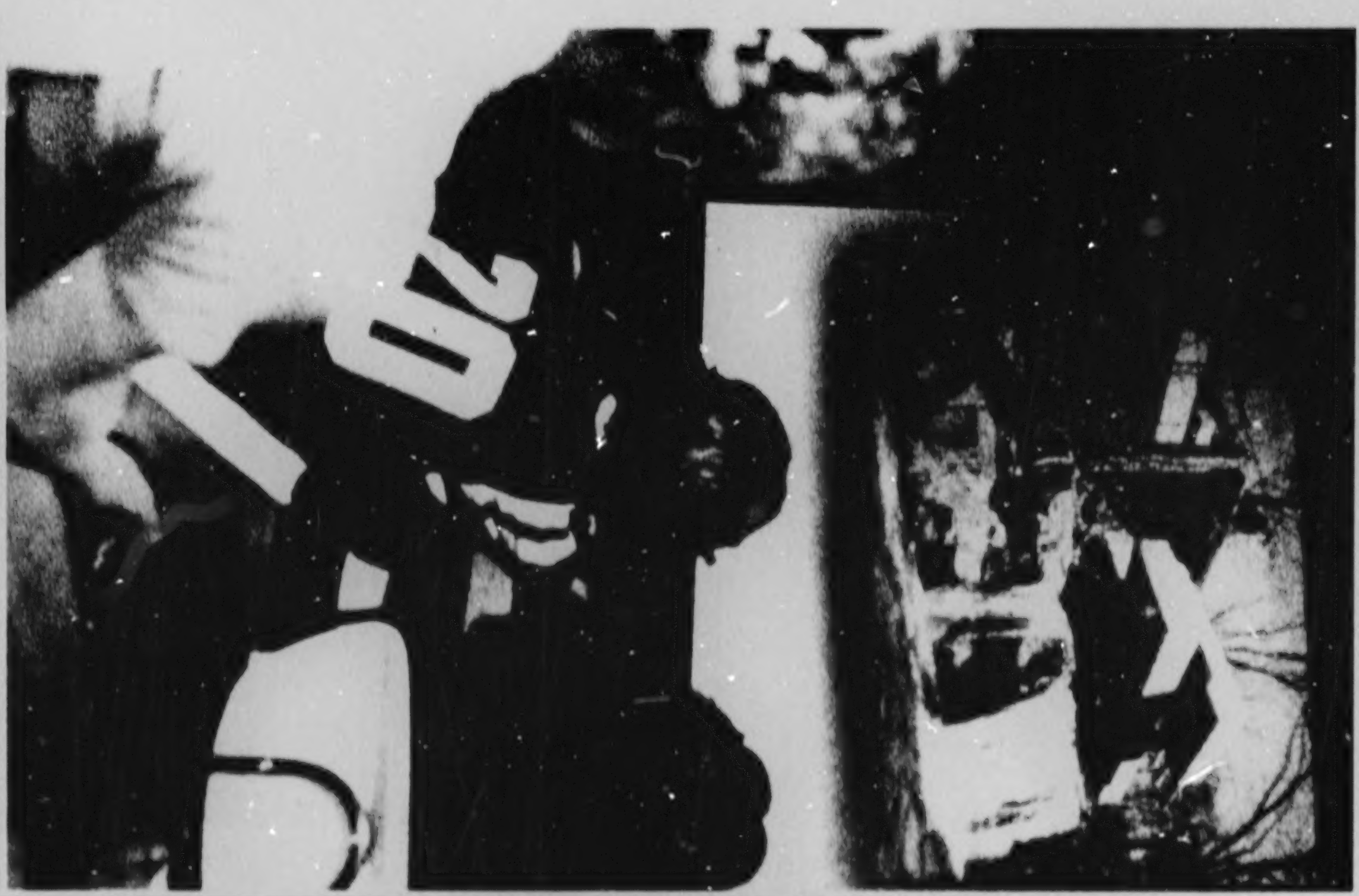
COMPETENCY COMPONENT

INSTRUCTIONAL OBJECTIVE

INSTRUCTIONAL ACTIVITIES

ALTERNATIVES

EVALUATION



WESTERN ART HISTORY

WESTERN ART HISTORY

- A. HOW ART BEGAN
  - a. PRIMITIVE
  - b. EGYPT
  - c. ANCIENT EAST & AEGEAN
  - d. GREEK
  - e. ROMAN
- B. MIDDLE AGES
  - a. EARLY CHRISTIAN
  - b. ROMANESQUE
  - c. GOTHIC
- C. THE RENAISSANCE
  - a. LATE GOTHIC
  - b. EARLY RENAISSANCE IN ITALY
  - c. HIGH RENAISSANCE IN ITALY
  - d. MANNERISM
  - e. RENAISSANCE IN THE NORTH
  - f. BAROQUE ITALY/FLANDERS/SPAIN
  - g. DUTCH
  - h. AGE OF VERSAILLES
  - i. ROCOCO
- D. THE MODERN WORLD
  - a. ROMANTIC
  - b. REALISM/EXPRESSIONISM
  - c. POST/IMPRESSIONISM
  - d. ART IN OUR TIME

Resource Guide

BASIC HISTORY OF ART, Janson & Cauman (paper back)
Creative Hands Bookshop Publishers

HOW ART BEGAN

Primitive a	Egypt b	Ancient East & Aegean c	Greek d	Roman e	f	g
Art Forms 1.	Art Forms	Art Forms	Art Forms	Art Forms		
2.						
3.						
4.						
5.						
6.						
7.						
8.						
h	1.	2.	3.	4.	5.	6.
i	1.	2.	3.	4.	5.	6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	WESTERN ART HISTORY	
COMPETENCY	HOW ART BEGAN	A
COMPETENCY COMPONENT	PRIMITIVE	a
INSTRUCTIONAL OBJECTIVE	ART FORMS	1

The student will be able to identify the major art forms and works of the Primitive period.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
    Refer to pages 10-19, Janson.
Complete a student notebook.
Refer to synoptic tables, pages 384-385, Janson.
Read pages 10-19, Janson.

ALTERNATIVES

Read pages 10-19, Janson.
Write a research paper (comparative research for A.P. students).
Complete art related projects and make field trips to museums.

EVALUATION

The instructor will determine the student's knowledge of the period upon completion of required assignments.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	WESTERN ART HISTORY	
COMPETENCY	HOW ART BEGAN	A
COMPETENCY COMPONENT	EGYPT	b
INSTRUCTIONAL OBJECTIVE	ART FORMS	1

The student will be able to identify the major art forms and work of the Egyptian period.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
    Refer to pages 20-31, Janson.
Complete a student notebook.
Refer to synoptic tables, pages 384-385, Janson.
Read pages 20-31, Janson.

ALTERNATIVES

Read pages 20-31, Janson.
Write a research paper (comparative research for A.P. students).
Complete art related projects and make field trips to museums.

EVALUATION

The instructor will determine the student's knowledge of the period upon completion of required assignments.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	WESTERN ART HISTORY	
COMPETENCY	HOW ART BEGAN	A
COMPETENCY COMPONENT	ANCIENT EAST & AEGEAN	c
INSTRUCTIONAL OBJECTIVE	ART FORMS	1

The student will be able to identify the major art forms and work of the Ancient Eastern and Aegean periods.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 32-44, Janson.
Complete a student notebook.
Refer to synoptic tables, pages 384-385, Janson.
Read pages 20-31, Janson.

ALTERNATIVES

Read pages 20-31, Janson.
Write a research paper (comparative research for A.P. students).
Complete art related projects and make field trips to museums.

EVALUATION

The instructor will determine the student's knowledge of the period upon completion of required assignments.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	WESTERN ART HISTORY	
COMPETENCY	HOW ART BEGAN	A
COMPETENCY COMPONENT	GREEK	d
INSTRUCTIONAL OBJECTIVE	ART FORMS	1

The student will be able to identify the major art forms and work of the Greek period.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 32-44, Janson.
Complete a student notebook.
Refer to synoptic tables, pages 384-385, Janson.
Read pages 45-68, Janson.

ALTERNATIVES

Read pages 45-68, Janson.
Write a research paper (comparative research for A.P. students).
Complete art related projects and make field trips to museums.

EVALUATION

The instructor will determine the student's knowledge of the period upon completion of required assignments.

CBE INSTRUCTIONAL KEY

MAJOR SKILL WESTERN ART HISTORY

COMPETENCY HOW ART BEGAN A

COMPETENCY COMPONENT ROMAN e

INSTRUCTIONAL OBJECTIVE ART FORMS 1

The student will be able to identify the major art forms and work of the Roman period.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 69-84, Janson.
Complete a student notebook.
Refer to synoptic tables, pages 384-385, Janson.
Read pages 69-84, Janson.

ALTERNATIVES

Read pages 69-84, Janson.
Write a research paper (comparative research for A.P. students).
Complete art related projects and make field trips to museums.

EVALUATION

The instructor will determine the student's knowledge of the period upon completion of required assignments.

* * *

CBE INSTRUCTIONAL KEY

MAJOR SKILL

COMPETENCY

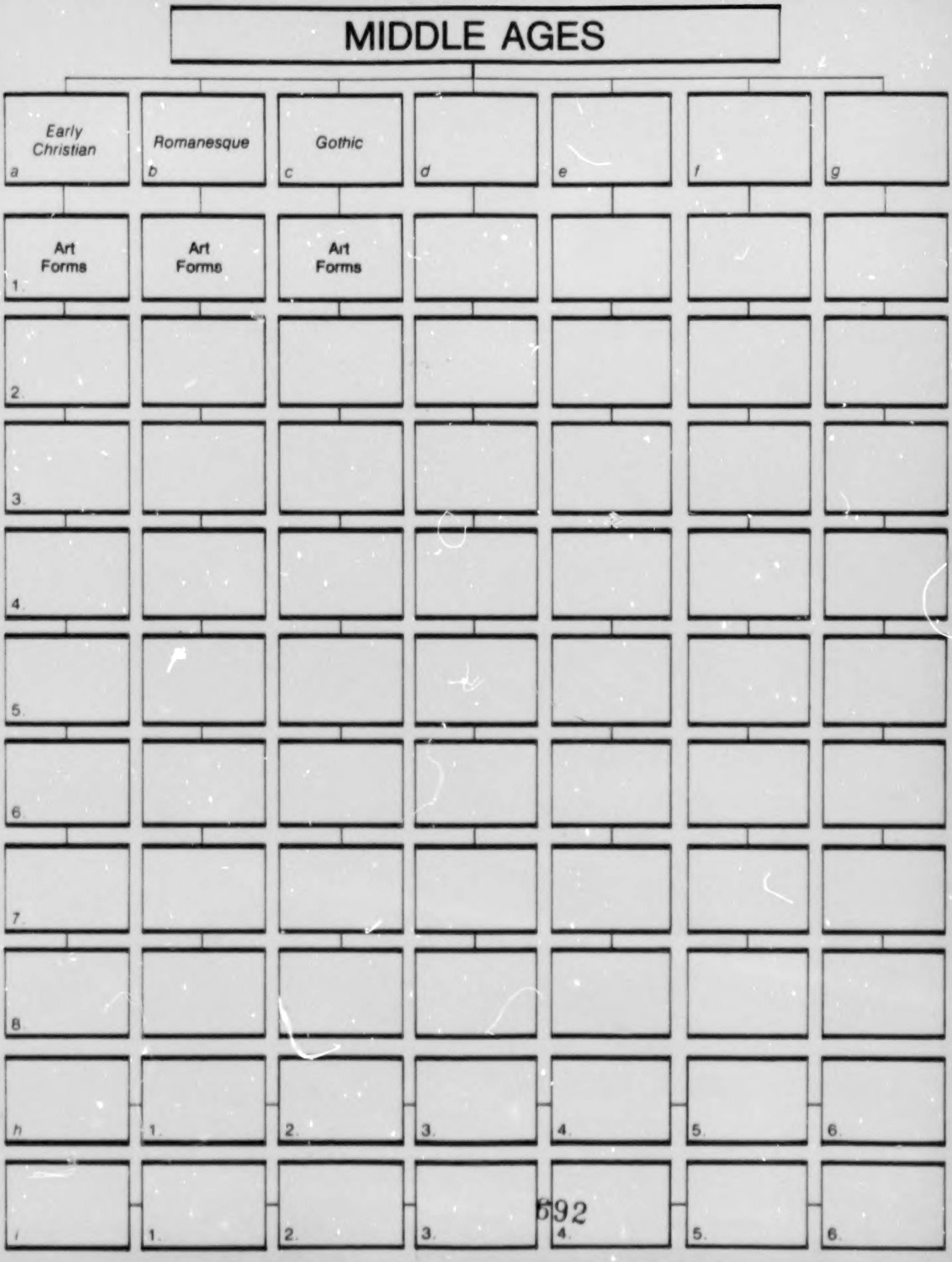
COMPETENCY COMPONENT

INSTRUCTIONAL OBJECTIVE

INSTRUCTIONAL ACTIVITIES

ALTERNATIVES

EVALUATION


MIDDLE AGES
Early Christian
a
Romanesque
b
Gothic
c
d
e
f
g
Art Forms
1.
Art Forms
Art Forms
2.
3.
4.
5.
6.
7.
8.
h
1.
2.
3.
4.
5.
6.
i
1.
2.
3.
4.
5.
6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	WESTERN ART HISTORY	
COMPETENCY	MIDDLE AGES	B
COMPETENCY COMPONENT	EARLY CHRISTIAN	a
INSTRUCTIONAL OBJECTIVE	ART FORMS	1

The student will be able to identify the major art forms and works of the Early Christian period.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 85-98, Janson.
Complete a student notebook.
Refer to synoptic tables 384-385, Janson.
Read pages 85-98, Janson.

ALTERNATIVES

Read pages 85-98, Janson.
Write a research paper (comparative research for A.P. students).
Complete art related projects and make field trips to museums.

EVALUATION

The instructor will determine the student's knowledge of the period upon completion of required assignments.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	WESTERN ART HISTORY	
COMPETENCY	MIDDLE AGES	B
COMPETENCY COMPONENT	ROMANESQUE	b
INSTRUCTIONAL OBJECTIVE	ART FORMS	1

The student will be able to identify the major art forms and works of the Romanesque period.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 99-114, Janson.
Complete a student notebook.
Refer to synoptic tables, pages 386-387, Janson.
Read pages 99-114, Janson.

ALTERNATIVES

Read pages 99-114, Janson.
Write a research paper (comparative research for A.P. students).
Complete art related projects and make field trips to museums.

EVALUATION

The instructor will determine the student's knowledge of the period upon completion of required assignments.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	WESTERN ART HISTORY	
COMPETENCY	MIDDLE AGES	B
COMPETENCY COMPONENT	GOTHIC	c
INSTRUCTIONAL OBJECTIVE	ART FORMS	1

The student will be able to identify the major art forms and works of the Gothic period.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 115-144, Janson.
Complete a student notebook.
Refer to synoptic tables, pages 386-387, Janson.
Read pages 115-144, Janson.

ALTERNATIVES

Read pages 115-144, Janson.
Write a research paper (comparative research for A.P. students).
Complete art related projects and make field trips to museums.

EVALUATION

The instructor will determine the student's knowledge of the period upon completion of required assignments.

CBE INSTRUCTIONAL KEY

MAJOR SKILL

COMPETENCY

COMPETENCY COMPONENT

INSTRUCTIONAL OBJECTIVE

INSTRUCTIONAL ACTIVITIES

ALTERNATIVES

EVALUATION

THE RENAISSANCE

a Late Gothic	b Early Renaissance In Italy	c High Renaissance In Italy	d Mannerism	e Renaissance In The North	f Baroque Italy Flanders Spain	g Dutch
1. Art Forms	Art Forms	Art Forms	Art Forms	Art Forms	Art Forms	Art Forms
2.						
3.						
4.						
5.						
6.						
7.						
8.						
h Age of Versaillies	1. Art Forms	2.	3.	4.	5.	6.
i Rococo	1. Art Forms	2.	3.	4.	5.	6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	WESTERN ART HISTORY	
COMPETENCY	THE RENAISSANCE	C
COMPETENCY COMPONENT	LATE GOTHIC	a
INSTRUCTIONAL OBJECTIVE	ART FORMS	1

The student will be able to identify Late Gothic painting produced north of the Alps during the Renaissance.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
    Refer to pages 146-162, Janson.
Complete a student notebook.
Refer to synoptic tables, pages 388-389, Janson.
Read pages 146-162, Janson.

ALTERNATIVES

Read pages 146-162, Janson.
Write a research paper (comparative research for A.P. students).
Complete art related projects and make field trips to museums.

EVALUATION

The instructor will determine the student's knowledge of the period upon completion of required assignments.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	WESTERN ART HISTORY	
COMPETENCY	THE RENAISSANCE	C
COMPETENCY COMPONENT	EARLY RENAISSANCE	b
INSTRUCTIONAL OBJECTIVE	ART FORMS	1

The student will be able to identify the major art forms and works of the Early Renaissance in Italy.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
    Refer to pages 163-187, Janson.
Complete a student notebook.
Refer to synoptic tables, pages 388-389, Janson.
Read pages 163-187, Janson.

ALTERNATIVES

Read pages 163-187, Janson.
Write a research paper (comparative research for A.P. students).
Complete art related projects and make field trips to museums.

EVALUATION

The instructor will determine the student's knowledge of the period upon completion of required assignments.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	WESTERN ART HISTORY	
COMPETENCY	THE RENAISSANCE	C
COMPETENCY COMPONENT	HIGH RENAISSANCE IN ITALY	c
INSTRUCTIONAL OBJECTIVE	ART FORMS	1

The student will be able to identify the major art forms and works of the High Renaissance in Italy.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
    Refer to pages 188-206, Janson.
Complete a student notebook.
Refer to synoptic tables, pages 388-389, Janson.
Read pages 188-206, Janson.

ALTERNATIVES

Read pages 188-206, Janson.
Write a research paper (comparative research for A.P. students).
Complete art related projects and make field trips to museums.

EVALUATION

The instructor will determine the student's knowledge of the period upon completion of required assignments.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	WESTERN ART HISTORY	
COMPETENCY	THE RENAISSANCE	C
COMPETENCY COMPONENT	MANNERISM	d
INSTRUCTIONAL OBJECTIVE	ART FORMS	1

The student will be able to identify the major art forms and works of the Mannerists.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
    Refer to pages 207-218, Janson.
Complete a student notebook.
Refer to synoptic tables, pages 388-389, Janson.
Read pages 207-218, Janson.

ALTERNATIVES

Read pages 207-218, Janson.
Write a research paper (comparative research for A.P. students).
Complete art related projects and make field trips to museums.

EVALUATION

The instructor will determine the student's knowledge of the period upon completion of required assignments.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	WESTERN ART HISTORY	
COMPETENCY	THE RENAISSANCE	c
COMPETENCY COMPONENT	RENAISSANCE IN THE NORTH	e
INSTRUCTIONAL OBJECTIVE	ART FORMS	1

The student will be able to identify the major art forms and works of the Renaissance in the north.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
    Refer to pages 219-230, Janson.
Complete a student notebook.
Refer to synoptic tables, pages 388-389, Janson.
Read pages 219-230, Janson.

ALTERNATIVES

Read pages 219-230, Janson.
Write a research paper (comparative research for A.P. students).
Complete art related projects and make field trips to museums.

EVALUATION

The instructor will determine the student's knowledge of the period upon completion of required assignements.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	WESTERN ART HISTORY	
COMPETENCY	THE RENAISSANCE	c
COMPETENCY COMPONENT	BAROQUE-ITALY/FLANDERS/SPAIN	f
INSTRUCTIONAL OBJECTIVE	ART FORMS	1

The student will be able to identify the major art forms and works of the Baroque period, including Italy, Flanders, and Spain.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
    Refer to pages 231-246, Janson.
Complete a student notebook.
Refer to synoptic tables, pages 390-391, Janson.
Read pages 231-246, Janson.

ALTERNATIVES

Read pages 231-246 Janson.
Write a research paper (comparative research for A.P. students).
Complete art related projects and make field trips to museums.

EVALUATION

The instructor will determine the student's knowledge of the period upon completion of required assignments.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	WESTERN ART HISTORY	
COMPETENCY	THE RENAISSANCE	c
COMPETENCY COMPONENT	DUTCH	g
INSTRUCTIONAL OBJECTIVE	ART FORMS	1

The student will be able to identify Dutch painting produced during the Renaissance.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
    Refer to pages 247-254, Janson.
Complete a student notebook.
Refer to synoptic tables, pages 390-391, Janson.
Read pages 247-254, Janson.

ALTERNATIVES

Read pages 247-254, Janson.
Write a research paper (comparative research for A.P. students).
Complete art related projects and make field trips to museums.

EVALUATION

The instructor will determine the student's knowledge of the period upon completion of required assignments.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	WESTERN ART HISTORY	
COMPETENCY	THE RENAISSANCE	c
COMPETENCY COMPONENT	AGE OF VERSAILLES	h
INSTRUCTIONAL OBJECTIVE	ART FORMS	1

The student will be able to identify the major art forms and works of France during the Age of Versailles.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
    Refer to pages 255-265, Janson.
Complete a student notebook.
Refer to synoptic tables, pages 390-391, Janson.
Read pages 255-256, Janson.

ALTERNATIVES

Read pages 255-256, Janson.
Write a research paper (comparative research for A.P. students).
Complete art related projects and make field trips to museums.

EVALUATION

The instructor will determine the student's knowledge of the period upon completion of required assignments.

CBE INSTRUCTIONAL KEY

MAJOR SKILL WESTERN ART HISTORY

COMPETENCY THE RENAISSANCE Ⓒ

COMPETENCY COMPONENT ROCOCO ⓘ

INSTRUCTIONAL OBJECTIVE ART FORMS ①

The student will be able to identify the major art forms and works of the Rococo period.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 266-276, Janson.
Complete a student notebook.
Refer to synoptic tables, pages 390-391, Janson.
Read pages 266-276, Janson.

ALTERNATIVES

Read pages 266-276, Janson.
Write a research paper (comparative research for A.P. students).
Complete art related projects and make field trips to museums.

EVALUATION

The instructor will determine the student's knowledge of the period upon completion of required assignments.

CBE INSTRUCTIONAL KEY

MAJOR SKILL

COMPETENCY

COMPETENCY COMPONENT

INSTRUCTIONAL OBJECTIVE

INSTRUCTIONAL ACTIVITIES

ALTERNATIVES

EVALUATION

THE MODERN WORLD

Romantic a	Realism Expressionism b	Post Impressionism c	Art in Our Time d	e	f	g
Art Forms 1.	Art Forms	Art Forms	Art Forms			
2.						
3.						
4.						
5.						
6.						
7.						
8.						
h	1.	2.	3.	4.	5.	6.
i	1.	2.	3.	4.	5.	6.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	WESTERN ART HISTORY	
COMPETENCY	THE MODERN WORLD	D
COMPETENCY COMPONENT	ROMANTIC	a
INSTRUCTIONAL OBJECTIVE	ART FORMS	1

The student will be able to identify the major art forms and works of the Romantic period.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 277-302, Janson.
Complete a student notebook.
Refer to synoptic tables, pages 390-391, Janson.
Read pages 277-302, Janson.

ALTERNATIVES

Read pages 277-302, Janson.
Write a research paper (comparative research for A.P. students).
Complete art related projects and make field trips to museums.

EVALUATION

The instructor will determine the student's knowledge of the period upon completion of required assignments.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	WESTERN ART HISTORY	
COMPETENCY	THE MODERN WORLD	D
COMPETENCY COMPONENT	REALISM/IMPRESSIONISM	b
INSTRUCTIONAL OBJECTIVE	ART FORMS	1

The student will be able to identify the major art forms and works of the New Realism and Impressionistic periods.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
Refer to pages 303-315, Janson.
Complete a student notebook.
Refer to synoptic tables, pages 390-393, Janson.
Read pages 303-315, Janson.

ALTERNATIVES

Read pages 303-315, Janson.
Write a research paper (comparative research for A.P. students).
Complete art related projects and make field trips to museums.

EVALUATION

The instructor will determine the student's knowledge of the period upon completion of required assignments.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	WESTERN ART HISTORY	
COMPETENCY	THE MODERN WORLD	D
COMPETENCY COMPONENT	POST-IMPRESSIONISM	c
INSTRUCTIONAL OBJECTIVE	ART FORMS	1

The student will be able to identify the major art forms and works of the Post-Impressionism period.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
  Refer to pages 316-329, Janson.
Complete a student notebook.
Refer to synoptic tables, pages 392, 393, Janson.
Read pages 316-329, Janson.

ALTERNATIVES

Read pages 316-329, Janson.
Write a research paper (comparative research for A.P. students).
Complete art related projects and make field trips to museums.

EVALUATION

The instructor will determine the student's knowledge of the period upon completion of required assignments.

CBE INSTRUCTIONAL KEY

MAJOR SKILL	WESTERN ART HISTORY	
COMPETENCY	THE MODERN WORLD	D
COMPETENCY COMPONENT	ART IN OUR TIME	d
INSTRUCTIONAL OBJECTIVE	ART FORMS	1

The student will be able to identify the major art forms and works representing Expressionism, Abstraction, Fantasy, Newer Trends, Sculpture and Architecture.

INSTRUCTIONAL ACTIVITIES

Attend lecture/demonstration by the instructor.
  Refer to pages 330-372, Janson.
Complete a student notebook.
Refer to synoptic tables, pages 392-393, Janson.
Read pages 330-372, Janson.

ALTERNATIVES

Read pages 330-372, Janson.
Write a research paper (comparative research for A.P. students).
Complete art related projects and make field trips to museums.

EVALUATION

The instructor will determine the student's knowledge of the period upon completion of required assignments.

ART HISTORY-WESTERN

Aronson. HISTORY OF MODERN ART
2nd edition.
Creative Hands Bookshop

Bradley. ART, MAGIC, IMPULSE
& CONTROL
Creative Hands Bookshop

Chase, et al. GREEK, ETRUSCAN &
ROMAN ART: THE CLASSICAL COLLECTIONS
OF THE MUSEUM OF FINE ARTS, BOSTON
American Federation of Arts

Cleaver. ART: AN INTRODUCTION
Harcourt Brace

Coen. AMERICAN HISTORY IN ART
Terner Publications Co.

Coen. THE BLACK MAN IN ART
Terner Publications Co.

Feldman. BECOMING HUMAN THROUGH
ART
Creative Hands Bookshop

Feldman. VARIETIES OF VISUAL
EXPERIENCE
Creative Hands Bookshop

Frontein, et al. ORIENTAL ART
The American Federation of Arts

Gardner. ART THROUGH THE AGES
Creative Hands Bookshop

Gaunt. THE IMPRESSIONISTS
Hacker Art Books

Hamilton. 19th & 20th CENTURY ART
Creative Hands Bookshop

Janson & Cauman. BASIC HISTORY
OF ART (paper)
Creative Hands Bookshop

Janson. HISTORY OF ART, 2nd Edition
Creative Hands Bookshop

Janson. HISTORY OF ART FOR YOUNG
PEOPLE. Creative Hands Bookshop

Johnson. CONTEMPORARY ART: EXPLORING
ITS ROOTS & DEVELOPMENT. Davis

Levey. CONCISE HISTORY OF PAINTING (paper)
Creative Hands Bookshop

Myron & Sundell. ART IN AMERICA: FROM
COLONIAL DAYS THROUGH THE NINETEENTH CENTURY
MacMillan

Pool. IMPRESSIONISM (paper)
Creative Hands Bookshop

Praeger. PRAEGER ENCYCLOPEDIA OF ART

Reed. CONCISE HISTORY OF MODERN PAINTING
(paper) Creative Hands Bookshop

Reed. CONCISE HISTORY OF MODERN SCULPTURE
(paper) Creative Hands Bookshop

Roos. ILLUSTRATED HANDBOOK OF ART HISTORY
MacMillan

Wasserman. MODERN PAINTING: THE MOVEMENTS,
THE ARTIST, THEIR WORK. Davis

Wolff. THE ORIGINS OF WESTERN ART
Hacker Art Books

ART: A HISTORY OF PAINTING, SCULPTURE,
ARCHITECTURE. Prentice-Hall

PHAIDON ENCYCLOPEDIA OF ART & ARTISTS
Creative Hands Bookshop

MUSEUM TRIPS

Ways to increase learning in the gallery environment.

Before the visit -

1. Select an exhibition that directly relates to your class activities and learning objectives.
2. Provide students with information about the exhibitions they will see.
3. Inform the museum staff of your specific objectives for the visit. They may be able to provide a docent to guide the group.
4. Explain the function of a museum, to collect, preserve, protect, and effectively display works of art.
5. Discuss museum manners with your students. Check with the museum about their guidelines for behavior and articles they do not allow inside the exhibitions. Some museums prohibit spiral notebooks, ball point pens and flash cameras.

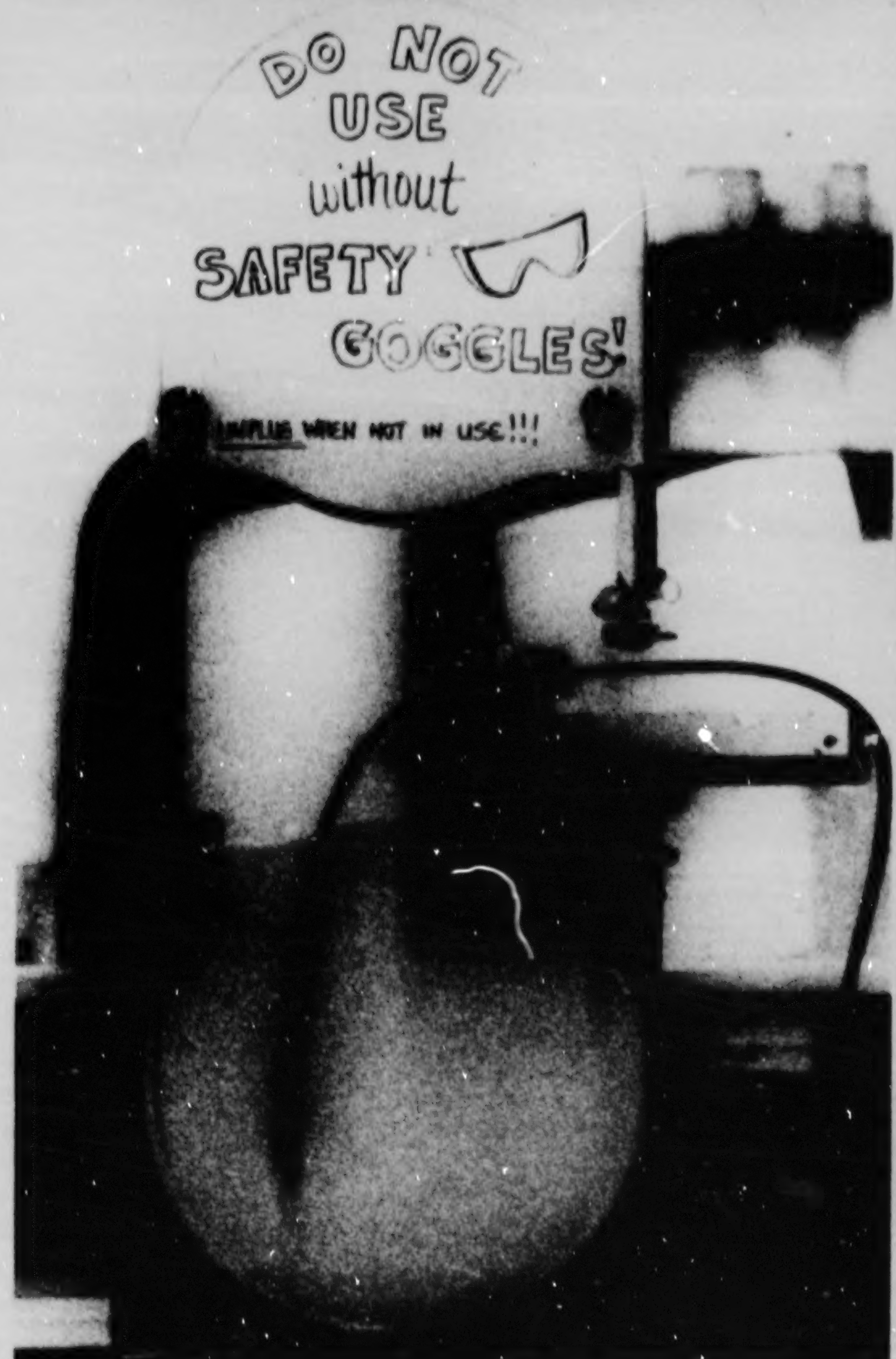
During the visit -

1. Set the tone for your students by joining in discussions, asking questions and observing security precautions.
2. Schedule an hour of the visit for the students to explore on their own. There is great value in allowing them to look at their own pace.
3. Enjoy yourself. As a museum visitor you deserve the opportunity to pursue your interests as well as those of your group.

After the visit -

1. Provide some follow-up activities for your students. Lead a discussion about their experiences.
2. If you have comments and/or suggestions write a letter to the museum education department. They are interested in your perceptions.

SAFETY IN THE ART ROOM


DO NOT
USE
without
SAFETY
GOGGLES!
UNPLUG WHEN NOT IN USE!!!

ART ROOM HEALTH AND SAFETY REQUIREMENTS

1. Most artists and craftpersons are unknowingly using materials that are hazardous to their health. Being aware of the hazards of materials and knowing how to work with them safely should be an essential part of the learning and practice of arts and crafts.

   It is highly recommended that each high school art teacher and art department procure the following booklet which lists and describes many hazardous art materials one comes in contact with while teaching.

   HEALTH HAZARDS MANUAL FOR ARTISTS by Michael McCann, PhD.

   Write to: Foundation for the Community of Artists
   32 Union Square, Room 810
   New York, New York 10003

   Send: $2.00 per copy plus 50¢ postage and handling.

2. The following portion is information on art safety - 'Safety is Everyone's Business'. This portion of our art guide, while being placed last, should be rated highly on your procedure and operation agenda. It is extremely important and should be read and adhered to, in order that your art program be a safe one...we are all accountable.

   "I would like to extend our thanks to Mr. M. C. Asquin, Supervisor of Art, Calgary Board of Education, Canada, The Board of Education and the Art Staff for their consent to reproduce, in this guide, the following useful information on art room safety."

ART SAFETY

TEACHER RESPONSIBILITIES

The teacher is responsible for the enforcement of safety measure in the Art Room and may be liable for accidents occurring as a result of negligence in this area.

He/She should refuse to allow students whose behavior constitutes a safety hazard, to remain in class.

He/She is responsible for completing an accident form for each injury occurring in his/her class. (These forms are available in the school office.)

He/She should instruct all students against hazards involved in each art activity.

A. SAFETY RULES AND PRECAUTIONS

Safety Habits and Attitudes

It is the duty of each instructor to insist that all students acquire and practice habits of caution.

Posting Safety Rules

Each shop shall post general safety rules and applicable regulations.

Leaving the Shop

It shall be the duty of the instructor to remain in the shop while students are present.

Maintenance of Tools and Machines

It is the instructor's duty to see that tools and machines are maintained in a condition judged consistent with good safety practices.

Placement of Tools

Tools shall be placed in cabinets or on tool panels in such a way that students shall not be injured.

Regulations for Machine Safety

Provincial safety regulations calling for face or eye shields, machine guards, and other protective devices, must be strictly enforced.

Safety Requirements for Machine Operators

Before being permitted to operate a machine, tool or other hazardous equipment, in a shop, all students must be instructed in its proper operation or use and must be warned of the hazards involved.

First Aid in the Shop

It is the instructor's duty to see that a standard bandaid box is available in his/her shop and that the supplies it contains are kept to treat any minor accident. It is also important that each art instructor review the 'First Aid Procedures for Maryland Schools.' This document can be procured in the main office. The instructor shall also know the location of other first aid facilities in the school that a student could be sent for further observation and treatment.

Poisons and Acids

Poisons and acids shall not be used or stowed in school shops without due precautions being taken to safeguard their storage and use.

Fire Hazards

Rubbish must not be allowed to accumulate. Oils, paints, stains, varnishes, paint removers, oily wiping rags, etc., must be kept in the special container(s) provided. Matches should be used only when necessary and then with the greatest of care.

Fire Extinguishers

Fire extinguishers have been provided and each instructor shall make himself/herself familiar with their operation.

Checking Shop Before Leaving

It shall be the responsibility of the instructor, before leaving the shop, to see that all gas and electrical appliances are checked and that all windows and doors are secured.

B. STUDENTS

Students' Permission to use Machines

Students must obtain permission to use machines and other hazardous equipment. This permission may be granted to individuals only or to the entire class at the discretion of the instructor.

Students shall assume the direct continuing responsibility for:

a) compliance with safety rules and the instructions of teachers

b) use of all required safety devices, safeguards, and personal protective equipment, and

c) prompt reporting of all accidents, injuries, hazardous conditions, and hazardous practices.

STUDENT RESPONSIBILITIES

A. CONDUCT & DRESS

Students shall be made aware of their responsibilities in the room with regard to:

1. Cleanup and maintenance procedures
2. Safety
3. Regulations for using equipment and materials
4. Special procedures - e.g. use of fire extinguishers, fire exits, etc.
5. Conduct and behavior in class
6. Allergies - informing the teacher of any allergy they may have with regard to any of the materials used in class so that alternate work can be provided for them
7. Procedures to be used with regard to an accident
8. Rules regarding throwing any object(s) in the art room

9. Personal Attire

a) Long hair must be fastened back to prevent being caught in equipment or catching fire when working with torches or machines. A tin can full of elastics should be placed beside dangerous machines

b) Loose clothing

Loose sleeves must be rolled or pinned out of the way

Blouses, scarves, etc. tucked in to prevent being caught in the equipment

c) Bare feet or sandals

Bare feet are not permitted in shop areas. Feet are vulnerable to injury through stepping on sharp materials or dropping of tools or heavy material. The Occupational Health & Safety Act requires the wearing of shoes or boots which will provide sufficient protection against injury to the feet.

d) Jewelry

Anything which can be caught on moving equipment should be removed. e.g. pendants, rings, bracelets, etc.

10. Safety Clothing

Shop aprons will help restrain or protect other clothing, prevent dirt and damage to clothes (acid splashes, clay, inks, dyes, paint, etc.)

Safety Glasses and Face Shields - Use where flying particles can injure face and eyes, such as sculpture, with grinder, lathe, etc., and must be easily accessible for student use

Asbestos Gloves - to use at kilns and ovens to prevent burnt hands

B. STUDENT USE OF POWER TOOLS & EQUIPMENT

Before using any power equipment, each student must:

1. Check with instructor for permission

2. Use any power tool only when specific instruction has been given on the machine relative to the specific operation to be performed

3. Operate a machine only while the instructor is in the room

4. Turn off the machine when finished. Never walk away and leave a machine running

5. Disconnect a machine to make any mechanical adjustments - oiling, moving, shifting of material, measuring, etc.

6. Make sure plug-in cord is out of the way and not a possible hazard

7. Make sure equipment is clean and free from debris and floor is clean in work area around the machine. Install safety floor strips around machinery

8. Make sure safety guards are in proper position and functioning well

9. Have material ready so you can do the job efficiently

10. Never force material; let the machine do its job

11. Wear an apron

12. Button or roll up loose sleeves

13. Remove bracelets, watches, etc.

14. Tie back hair

15. Wear goggles or protective face gear

16. Only one person should operate the machine at a time

17. There should be no distractions while machine is in use

FACILITIES

A. VENTILATION

1. General ventilation of room - windows that open

2. Special ventilation

   Because ventilation from windows is usually not sufficient for art room facilities, impractical in winter, or non-existent in some school designs, it is an Occupational Health and Safety regulation that art rooms have:

   a) an exhaust fan - preferably with hood to remove toxic fumes and smoke from solvents, plastics, acids, glues, burning processes, spray cans, and/or

   b) fume cupboard - as in science labs - which are essential for etching or spraying

B. STORAGE

As the storing of certain materials is dangerous, the following is suggested:

1. Identification

   Cupboards, drawers, bins, etc., should be labelled so students are aware of contents

2. Solvents

   must be stored in metal cupboard so spillage does not create solvent-soaked shelf

   Quantity should be limited

3. Acids

   should be stored in cupboard where no metal is kept as fumes will corrode everything

   should be stored below face level to prevent accidents

4. Tools

   Cupboards or tool panels built so injury cannot be caused by tools (e.g. sharp tools hung in such a way that they cannot cut). This will also aid in inventory

5. Locks

   It is realized that locks are easily picked. It might, therefore, be advisable to insert a metal strip on the door to prevent this.

C. DISPOSAL

1. Sink Traps

   Sink traps should be on a pump from a drain to avoid sewer gas
   Plaster, oils, investment and clay tends to plug sink traps

2. Garbage Cans

   Adequate number
   Placement related to work areas
   If possible, attempt to gain the cooperation of the caretakers to empty the cans more frequently

3. Metal Containers

   Metal container with lid - flammable wastes (solvent-soaked rags)

D. FIRST AID

It is the instructor's duty to see that a standard bandaid box is available in his/her shop and that the supplies it contains are kept to treat any minor accident. It is also important that each art instructor review the 'First Aid Procedures for Maryland Schools!

E. FIRE EXTINGUISHER

Types

Class A - Water, ordinary combustible materials

Class B - Dry Chemical or CO_2 - for electrical, grease and flammable liquids

Class C - For electrical or Tri Class (ABC)

Most schools should have the Tri Class type of extinguisher
Where replacements are made the Tri Class type of extinguisher should be ordered
Extinguishers should be re-charged and/or checked once a year (See your caretaker)
If extinguishers are used, a requisition is sent to Purchasing.
When extinguishers are taken from the school for re-charging the company must leave a replacement
The Fire Department or Fire Extinguisher Attendant will come out and demonstrate the proper use of an extinguisher

EQUIPMENT

A. ELECTRICAL EQUIPMENT

For all Power and Electrical Equipment

- Always unplug the machine when making repairs or adjustments
- Keep all machines in running order
- Keep all work areas and machines clean
- Always use guards and safety devices with machines

Note: Be sure that:
- all switches are enclosed
- there is a master control switch for all electrical installations
- all electrical extension cords are in safe condition and not carrying excessive loads
- all machine switches are within easy reach of operator
- individual cut-off switches are provided for each machine
- there is no water near the electrical outlets
- extension cords do not block open floor space
- there is a master control switch to cut off all electrical outlets
- frayed electrical cords are replaced
- electrical plugs are not disconnected when one's hands are wet
- lighting fixtures are not used to hang art objects

1. Ceramic Kilns

- Check circuits and breakers for correct wiring
- Keep lid closed until kiln has cooled to at least 200°F. (94°C).
- Use oven mitts when unloading
- Do not load while kiln is on
- Turn breaker off when kiln not in use
- Do not operate overnight
- Keep kiln in separated area

- Kiln should be open and away from any flammable materials
- Fire kilns under supervision only
- Exhaust fan externally vented above kiln

2. Raku Kiln

- Refer to pages 239-241, Nelson, 'A POTTERS' HANDBOOK, CERAMICS'

3. Jewelry Kiln/Copper Enameling Kiln

- Keep asbestos pads, mitts, scrollers and tools beside kiln
- Never touch elements with a metal instrument when kiln is turned on
- Check to ensure that breakers and circuits are adequate
- Have an indicator light that shows when the kiln is "On"

4. Electric Frypans, Deep Fryers, Etc.

- Never turn on higher than 250°C. when using for wax. Smoking wax is toxic
- Keep cords and handles out of traffic area or path
- Unplug when not in use
- Keep work area clean

5. Hotplate

- Unplug when not in use
- Keep top of hotplate and elements clean
- Not recommended for use in melting wax as it will ignite wax

6. Irons

- Set iron at correct temperature for material to be ironed
- Never walk away from a plugged-in iron
- Cool iron in an upright position
- Replace frayed cords
- Avoid breathing fumes when using irons for batik
- Rest iron on asbestos pad
- Always sandwich material between several layers of newspaper when ironing out wax

7. Woodburning Tools

- Keep fingers away from iron when it is hot
- Unplug when not in use
- Avoid overheating material in use
- Use asbestos pad to rest tool

8. Wiring

a) Circuits

Recently we have had fires start in schools from electric overloads on inadequate wiring

b) Breakers

If there is concern regarding breaker overload, check with Technical Assistant, Art Department, or School Board electrician

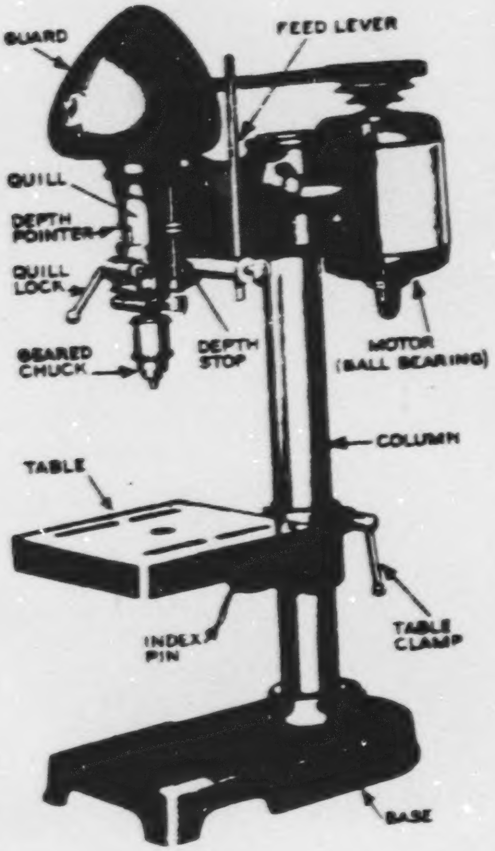
c) Outlets

Master isolation switch (Panic button) which cuts off all power to room outlets and machines, should be installed

B. POWER EQUIPMENT

1. Drill Press

- Disconnect machine to make adjustments
- Check pulley combination to see that the proper speed is set up
- Remove key from chuck before starting motor
- Cover pulleys with guard to keep hair and clothing out of them
- Hold work firmly so it will not fly off table and injure someone
- Never force bit through material
- Watch hands near moving bit
- Wear goggles
- Use sharp bits


GUARD
FEED LEVER
QUILL
DEPTH POINTER
QUILL LOCK
GEARED CHUCK
DEPTH STOP
MOTOR (BALL BEARING)
COLUMN
TABLE
INDEX PIN
TABLE CLAMP
BASE

Drill Press Safety Test

1. The work must always be held securely.

2. Tighten the bit or attachment in the chuck. Remove the key immediately!

3. Check for the correct speed.

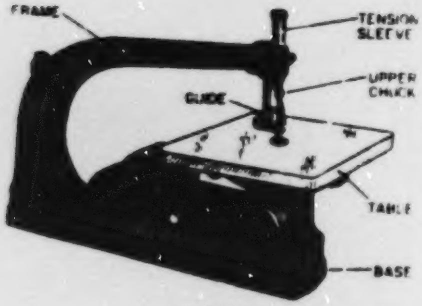
4. Avoid loose clothing around the chuck.

5. Wear a face shield.

6. Ask for permission to start.

2. Scroll (Jig) Saw

- Check all settings and adjustments according to the manufacturer's specifications while machine is unplugged
- Fasten blade in chuck with teeth pointing down
- Maintain proper tension on the blade at all times
- Use the pressure foot to assist in holding the work. Know how to adjust this
- Always unplug the machine when making adjustments
- Watch hands near the blade. Handle the board with both hands
- Keep all waste material off the table. Do not remove small pieces of waste stock with the hand while machine is running



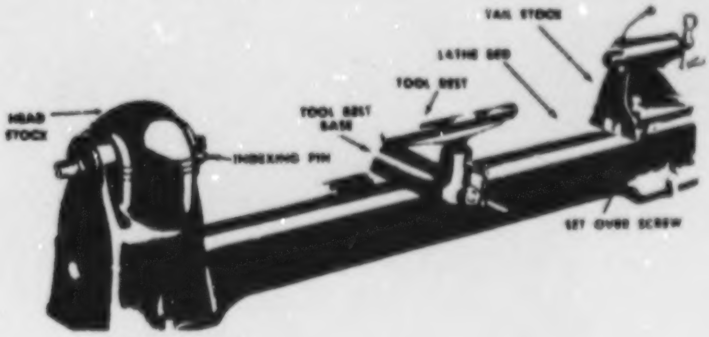
A 24-inch jig saw.

3. Table (Circular) Saw

- Check all settings and adjustments according to the manufacturer's specifications while machine is unplugged
- Make sure blade is sharp and machine is in safe operating condition
- Keep hands away from blade. Use of proper guard will protect your hands
- Set saw blade so it will extend approximately 1/8" to 1/4" above stock to be cut
- Ensure that anti-kick backguard is in place
- Never reach behind a saw blade to pull stock through
- At all times use a push stick when ripping
- Always use the ripping fence or the cut-off guide

4. Lathes

- Check all settings and adjustments according to the manufacturer's specifications while machine is unplugged
- Be sure that the stock is fastened securely between centers or on a faceplate
- Check often during turning to see that stock is fastened securely
- Operate the lathe at a safe speed. Check with your instructor
- Place the tool on rest as near the work as possible. Hold tool firmly in both hands
- Have chisels sharp
- Make adjustments only when lathe is not running
- Revolve the stock by hand before you turn on the power. This prevents it from jamming against the tool rest
- Use face mask



5. Buffer

- Use safety glass eye shield attached to buffer
- Hold work at bottom of buffer
- Grip it tightly
- Keep working surface clean
- Never hold work in cloth (shirt, apron, etc.)
- Cool work in water
- To buff chains, wrap chain around a stick
- Use a ring clamp for small items

6. Grinder

- Rests used on grinding machines shall not be set more than one-eighth from the face of the wheel, shall be fastened securely in place and shall not be adjusted while machine is in motion or plugged in
- Grinding shall not be done on the side of wheel unless specifically designed for that purpose
- Wear goggles, apron
- Hold work at bottom of grindstone
- Keep guard over pulleys
- Keep work area clean
- Cool work in water
- Replace worn grinding discs

7. Slab Saw (Lapidary)

- Keep safety cover over blade
- Push rock through slowly
- Do not force or twist rock
- Wear goggles
- Use lubricant

8. Grinders (Lapidary)

- Keep surface of wheel flat, not grooved
- Use water while grinding (See "Grinder")
- Always wear breathing mask

9. Sanders and Polishers (Lapidary) Disc-Belt

- Keep table area free of tools and litter
- Keep hands away from pulley and motor
- Keep pulley set at correct speed
- Keep pulley covered with safety cover
- Keep sanding paper wet

10. Potter's Wheel

- Place clay on wheel head prior to starting motor
- Keep wheel in proper running order
- Care should be taken to avoid getting feet tangled in electric cords, motor mount or fly wheel
- Keep area free from clutter
- Be certain that wheel is grounded
- Keep electrical plugs away from water
- Raise pan above wheelhead

11. Pugmill

- Do not put hand in mill while operating
- Keep in separate area

12. Dremel Tools

- Material being worked must be held in such a way that, if tool slips, it will not injure hand
- Face shield should be worn
- King clamp should be used to hold small items

13. Sewing Machine

- Keep hand free of needle
- Avoid jamming bobbin
- Unplug motor when changing bobbin or oiling

14. Casting (Jewelry)

- Machine should be bolted on to a bench in a sheet metal container to catch flying metal spills
- Armature should be balanced at every casting
- Weight bolts should be tightened properly
- Melt metal in crucible on machine only, not in kiln

15. Sabre Saw

- This electric hand tool should be used with caution and the wood firmly held
- Disconnect once you are finished using the saw
- Allow the saw to stop completely before removing saw from wood

16. Band Saw

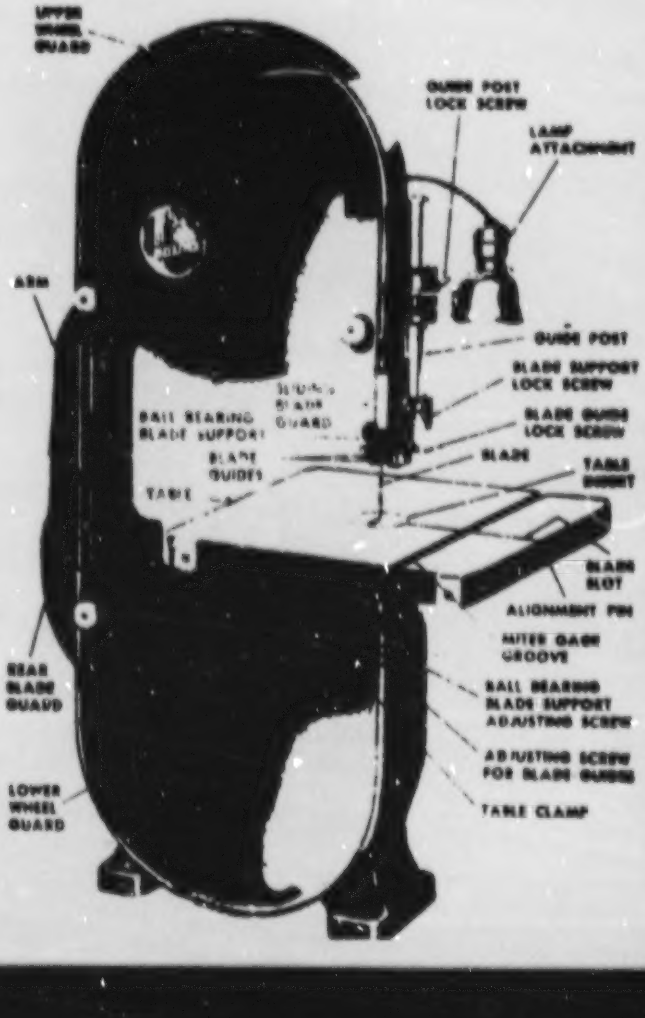
- Keep both hands either side of the blade
- Adjust blade sufficiently only for wood to pass beneath
- Adjust pulleys to provide adequate tension on blade

Band Saw

The band saw consists of an endless blade travelling around two wheels.

The blade travels so that the cut is continuous and downward against the table.

The blade is supported in the cutting area by upper and lower blade guides, which prevent the blade from twisting, and upper and lower ball bearings which support the back of the blade against the force applied to it by the stock.


UPPER WHEEL GUARD
GUIDE POST LOCK SCREW
LAMP ATTACHMENT
ARM
GUIDE POST
BLADE SUPPORT LOCK SCREW
UPPER BLADE GUARD
BALL BEARING BLADE SUPPORT
BLADE GUIDE LOCK SCREW
BLADE GUIDES
BLADE
TABLE
TABLE INSERT
BLADE SLOT
ALIGNMENT PIN
MITER GAGE GROOVE
REAR BLADE GUARD
BALL BEARING BLADE SUPPORT ADJUSTING SCREW
ADJUSTING SCREW FOR BLADE GUIDES
LOWER WHEEL GUARD
TABLE CLAMP

BEST COPY AVAILABLE

Band Saw Safety Test

1. Watch your fingers! Keep them to one side of the blade at all times. Use a push stick when working close to the blade.

2. Check to see that the upper guide clears the work by one quarter inch.

3. Make cuts on curves gradually. A short sudden twist may break the blade.

4. STOP THE MACHINE to pull work back in a saw cut (kerf). The blade can be pulled off if it catches on your work.

5. The band saw tends to run on after the power has been shut off. WAIT UNTIL THE BLADE STOPS MOVING before clearing scrap from around the table.

6. Use the RIP FENCE and/or MITRE GAUGE for accuracy and safety whenever possible.

7. Put on a FACE SHIELD and GET PERMISSION TO START.

C. TORCHES

1. Acetylene

- Requires special protection within the room and for the operator
- Follow the same precautions as used in Industrial Arts Shop

2. Electric Welding Equipment

- Requires special protection within the room and for the operator
- Follow the same precautions as used in Industrial Arts Shop

3. Butane and Propane Torches

- Use a flint lighter, not matches
- Store in separate area
- Keep torch turned off finger tight, when not in use (Over-tightening will damage the valve)
- Do all work on firebrick, charcoal block or pans with vermiculite or pumice placed on asbestos pads

4. Soldering Gun

- Do all work on asbestos pads
- Avoid letting solder drop on floor
- Do not touch hot metal with hands; use pliers
- Keep area clean
- Keep gun clean
- Keep gun in proper stand until cool
- Unplug when not in use

5. Alcohol Lamp

- Take care when lighting with matches. If possible use flint lighter
- Keep lid on when not in use

6. Gas Outlet

- Turn off main outlet or remove tap when not in use
- Keep area clean and free from flammable material

7. Acetylene Tanks (Used in Jewelry)

- Clamp or chain down so tanks remain upright and cannot be knocked over
- Must not exceed 15 lbs. pressure on the main valve as gas explodes spontaneously beyond 15 pounds pressure
- Bleed lines. Shut off valves when finished
- Do not use grease on fittings
- Acetylene ignites at a 4% air mix

D. HANDTOOLS

Note: When passing sharp-edged or pointed tools, to another student, pass handle first. Never throw a tool around. Keep tools sharpened.

1. Paper Cutter

(Surprise! This is a dangerous piece of equipment. Students keep trying to cut off their thumbs.)

- Never leave handle in upright position
- Keep fingers from beneath blade
- Never let handle drop
- Bolt paper cutter to table
- Don't remove guard

2. Saws

- Be very careful when using your thumb as a guide
- Secure material in vise

3. X-Acto Knives

- Always use a cutting board
- Keep the 'holding' hand clear of the knife
- Keep knife sharp
- Never run fingers along edge of blade
- Store in container where blades are not exposed

4. Carving Tools/Chisels

- Keep sharp
- Always push blade away from you
- Keep fingers and hands behind or at side of blade
- Use a bench board
- Do not cut too deeply; use smaller cuts
- Keep work area clean
- Never use chisel as a lever
- Always replace broken or cracked handles immediately

5. Files and Rasps

- Use proper handles
- Work in a forward direction
- Keep hands away from cutting edges

6. Hammers/Mallets

- Watch for balance
- Watch for head flying off handle (ensure that head is securely wedged on handle)
- Never strike the faces of two hammers together
- Always replace broken or cracked handles immediately

7. Tin Snips/Wire Cutters

- Keep fingers from between handles
- Keep fingers away from sharp edges of metal

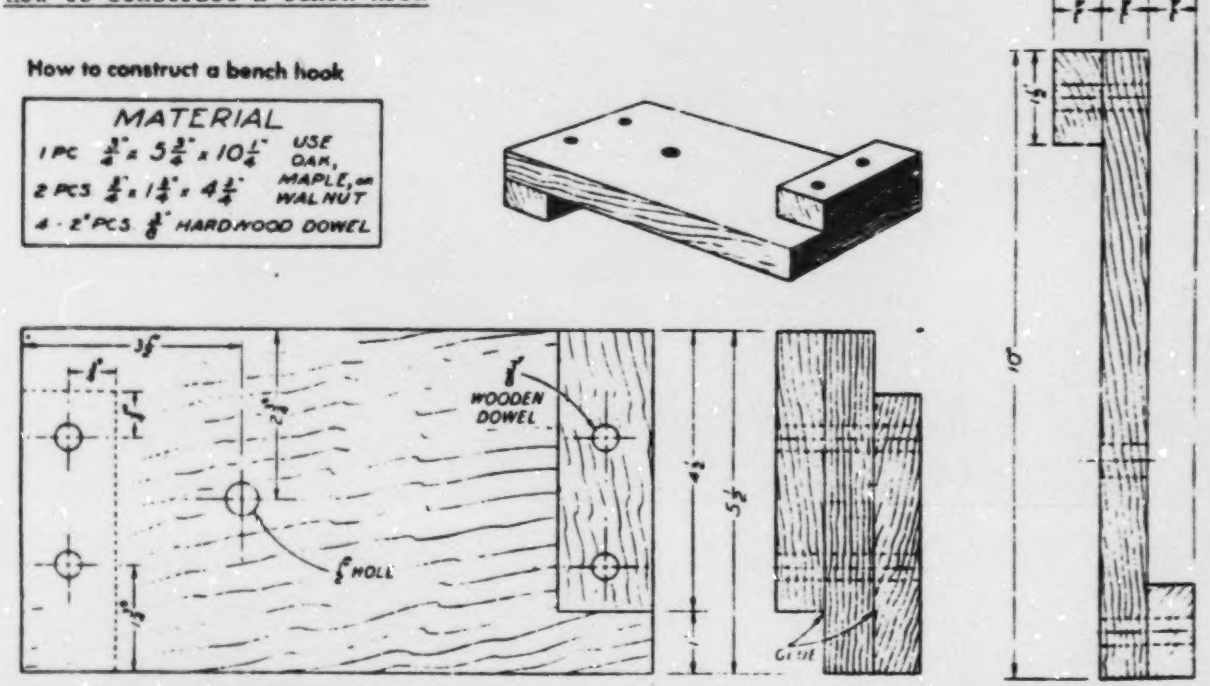
8. Staple Gun

- Keep staples away from fingers
- Never fire into the air
- Leave safety lock on when not in use

9. Lino and Woodcutting Tools

- Use a bench hook
- Keep hands behind tool
- Keep fingers and hands behind or at side of blade
- Do not cut too deeply; use smaller cuts
- Keep work area clean
- Never use tools as a lever

How to construct a bench hook


How to construct a bench hook
MATERIAL
1 PC 3/4" x 5 3/4" x 10 1/4"
2 PCS 3/4" x 1 1/4" x 4 1/4"
USE OAK, MAPLE, or WALNUT
4 - 2" PCS 3/8" HARDWOOD DOWEL
WOODEN DOWEL
HOLE
GLUE
10"

10. Printing/Etching Presses

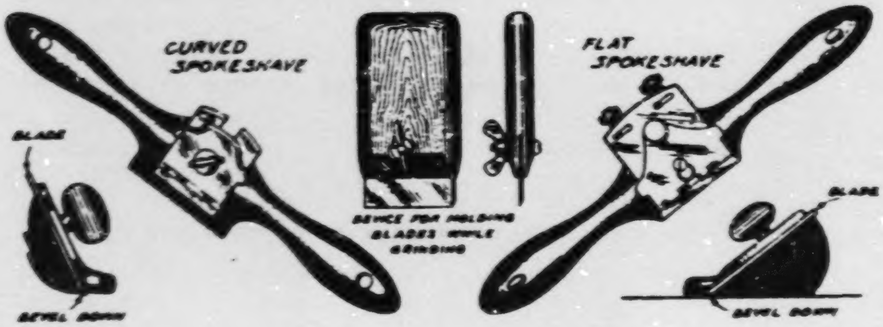
- Avoid getting fingers caught between rollers
- Do not force plate between rollers
- Watch hair and loose clothing
- Don't allow plate to roll off bed

11. Coping Saw/Jeweler's Saw

- Be sure blade is fastened securely in frame
- Be sure teeth in blade point toward handle

12. Planes/Spoke Shave

- Test blade for sharpness
- Make sure blade is placed properly so slots of blade will fit on adjusting nuts
- Make sure blade is properly tightened with slot screw
- Adjust for proper cutting depth with the adjusting nuts. Test on a piece of scrap wood
- Always lay plane on side after use


CURVED SPOKESHAVE
BLADE
BEVEL DOWN
DEVICE FOR HOLDING BLADES WHILE GRINDING
FLAT SPOKESHAVE
BLADE
BEVEL DOWN

13. Tile Nippers

- Enclose tile in cloth while nipping
- Keep fingers from between handles

E. MISCELLANEOUS

1. Face Shield - Goggles - Safety Glasses

- Use when operating power saws, grinders, lathe, drill press, etc.
- Keep clean
- Keep in easily accessible place

2. Wheelguards/Pulleyguards

- Keep in place near equipment where it is to be used
- Do not remove while machine is running

3. Asbestos Pads/Sheets

   - Use in all areas where there is excessive heat, i.e. welding, copper enamelling, electric iron, etc.

4. Asbestos Gloves/Mitts

   - Use when handling hot objects
   - Keep beside kilns or work areas

5. Tongs

   - Copper - Rinse well in cold water following use in acids
   - Copper tongs must be used in the acid solutions to prevent the discoloration of metal

N.B. Steel or iron tongs, if used in acid, will cause a film to be deposited on gold, silver, brass

You may wish to give a Quiz or Test to Prove Ability to Operate Dangerous Equipment

WARNING: All asbestos items which become worn and produce air-borne particles should be disposed of immediately.

MATERIALS

A. CAUSTICS

- Always use eye protection and rubber gloves
- Students should stand when handling these materials, giving them the opportunity to step back if material spills or spatters
- Students should not be permitted to transport concentrated acids at any time
- Acid dilutions should be prepared by always adding the acid to a greater quantity of cold water.
  THE STRONGER SOLUTION INTO THE WEAKER SOLUTION
- Acids should be kept in a cool place, away from sunlight or hot water pipes, below eye level to prevent spilling on face, and in a cupboard where no metal is stored as fumes will corrode metal lids or tools kept there
- Properly label and mark all containers holding acids
- Spills should be washed with plenty of water, neutralized with sodium bicarbonate (BAKING SODA)
- Avoid getting acid on skin or clothes
- Never breathe acid fumes
- Avoid pouring acids (solutions) into any ordinary metal plumbing fixtures
- Do not store acids near metal tools or objects as it corrodes metals

A CONTAINER OF BAKING SODA MUST BE AVAILABLE AT ALL TIMES WHEN USING CAUSTICS

1. Sulphuric (H_2SO_4)

   Also called Oil of Vitriol - Used to make "pickling" solution, 1 pint acid to 9 pints water, to clean oxidation from metals in jewelry work. Avoid using Sulphuric. Use Sparex NO_2 instead

2. Nitric (HNO_3)

   Used to etch silver, copper, brass in jewelry work, also zinc or copper plates in etching printmaking

3. Hydrochloric (HCL)

   Also called Muriatic. Used as flux when soldering zinc-coated wire or sheet metal. Can be used to etch aluminum. Less dangerous substitute for latter use is a commercial product "WHITE ETCH".

4. Pickle Bath

   a) Bath should be identified
   b) Never quench hot metal
   c) Always use non-ferrous tongs
   d) Should be positioned close to water source

B. FLAMMABLES & TOXICS

DO NOT USE GASOLINE

1. Hot Wax

   - should only be melted in a thermostatically-controlled electric container (deep fat fryer, frying pan)
   - Paraffin has a very low flash point and should be kept about 250° F. or 138° C.
   - Keep water away from hot wax. Hot wax fumes contain hydrocarbons which are extremely toxic

2. Solvents

   The following flammable solvents are commonly used in art rooms -

   USE WITH CAUTION - CAN BE INFLAMMABLE.

   MANY STUDENTS ALLERGIC TO FUMES

   Turpentine
   Offrex Solvent
   Lacquer Thinners
   Polycleanser for Brushes
   Methyl Hydrate
   Silkscreen Film Solvent
   Rubber Cement Thinners
   Mineral Spirits or Varsol

   - All containers should be properly marked, warning of contents and flammability
   - Care should be taken that these are not used near open flames, i.e. keep silkscreening area at a distance from torches and kilns

- Rags saturated with these solvents must be discarded in metal containers with lids
- Pressure on lids should be released occasionally
- Only containers in current use should be stored in the room
- Know the appropriate antidote

3. Spray Paint, Fixative, Etc.

- Container uses Freon, a poisonous gas, as propellant
- Should be used only out of doors or under an exhaust hood
- Teach students the proper procedure for cleaning nozzles
- Keep aerosols away from heat and flame

4. Plastics & Resins

- Plastic work gives off toxic fumes
- The catalytic Hardener is extremely explosive
- Requires exhaust hood or excellent ventilation. Respirator masks are required. This media is not recommended because of the high danger of fire and noxious fumes.

5. Lead - As in Glazes

- Care should be taken that lead-free glazes are used in the classroom
- Lead is extremely poisonous
- Extreme care should be taken in the use of the glaze powder for copper enamelling - It is made of ground glass and lead to lower melting point

6. Asbestos Powder

- Banned from classroom use because of danger to lungs from its fibres

7. Mordants for Natural Dyeing

a) Metallic Salts

(i) Alum, Vitriol, Tin - All have a low degree of toxicity
(ii) Iron Sulphate - Has a moderate degree of toxicity
(iii) Chrome (Sodium Dichromate)

- Must be used with extreme caution for it is in the class of metallic salts being investigated as contributing to cancerous growths. As this compound is also used in the photo silkscreen process, caution should be used in that area as well.

b) Household Ingredients

(i) Vinegar, Cream of Tartar, Baking Soda

- No concern with any of these but they are not as effective as mordants
- Boiling vinegar produces odors that most students do not like
- Clear household Ammonia must be treated with extreme caution as it is caustic
- Chamber lye is the most traditional and extremely effective.

(Use on outdoor fires as boiling urine is not a very pleasant smell). Could substitute powdered urea.

C. MISCELLANEOUS

1. Dust Problems

Certain materials will create a great deal of dust and cause problems when room is poorly ventilated.

a) Y-Tong - Maple Rock - Plaster

- Perhaps limit number of students working in this material
- Work on it in good weather out of doors
- Soak before carving to limit dust

b) Sawdust

- Belt and disc sanders can be coupled to a shop-style vacuum cleaner to help draw off some of the dust

c) Clay, Glaze and Copper Enamel

- The above dust will cause Silicosis - a serious lung disease
- Copper enamelling powder contains lead - a residual poison
- DO NOT ALLOW STUDENTS TO SAND THEIR DRY WARE.
- Do not fire clay with newspaper or polystyrene inside

2. Darkroom Safety

- Ventilation of darkrooms by fumehoods is essential
- Always pour acid into water
- Label all chemicals accurately
- Always store things in a regular place so that they may be retrieved in the dark
- Beware of electrical sockets near water. Make sure that all equipment is grounded
- Wipe up spills immediately
- Always use gloves when pouring chemicals and always use tongs to agitate prints. DO NOT LET CHEMICALS TOUCH SKIN

3. Ladders

- Use proper safety measures when you or your students use ladders
- Have someone steady ladder
- Don't go over fourth rung from top
- Do not lean out to side
- Do not leave objects on rungs of ladders

MATERIALS AND EQUIPMENT

EQUIPMENT REQUIREMENTS FOR BASE PROGRAM

State/ County	Description	No. per Teaching Station
	ADVANCED PLACEMENT/WESTERN ART HISTORY	
C	Record Player No. 1430 C - Plays 45-33-78	1
C	Recorder, Tape Cassette w/AC adaptor	2
C	Projector, Overhead 600 W - Model No. 567 R6M	1
C	Projector, Movie 16 mm automatic threading Model NOM81STG1	1
C	Projector, Loop Super 8 Kodak Model #D68A2	2
C	Projector, Film Strip 150 W - Model 333C	2
C	Projector, Carousel w/remote control 140 slide tray NOB765H	2
C	Projector, Opaque w/pressure plate auto feed & pointer, Beesler, VV Lite III, Model 12300	1
C	Book Truck BT3 - 212674X Antique Gold w/3 flat shelves	
C	Mobile Projection & Storage Center, 22"x38"x39", lockable No. 61276 Steel Construction	1
C	Mobile A-V Equipment Center, 22"x38"x39" w/lockable door 4" swivel casters - No. 93315	1
C	Monitor Wall Projection Screen, 50"x50" #61986	
S	10-Drawer Storage Cabinet #217713X (Sand) Print Storage	1
C	Speakers Stand, natural finish, 25"x15"x42" - No. 9H75	1
	CERAMICS	
S	Kiln, Model H-1824, Dyna Kiln, single phase 28"x35"x40" w/kiln sitter, stainless steel lid & counter balance system	2
C	Pugmill - Model 650 #S8BL650	1
S	Damp-Proof Cabinet - Model 9100 - Debcor	1
S	Drying Cabinet - Model 9200 - Debcor	1
C	Stainless Steel Mobile Clay Storage Cart #148520X	2
C	Mobile Heat Proof Kiln Carts - Model 9550 - Debcor	2
C	Clay Bin w/Wedging Board - Model 9420 - Debcor	2
C	Triple Beam Balance w/Scoop & Counterweight, Model 730	1
C	Potters Wheel - Shimpo RK2 - Eagle Ceramics - W45BRK2	2
C	Kick Wheel (WSRBJAG) Model J w/splash pan (WSRBPAN) - Debcor	2
C	Portable Spray Booth #184687X	1
C	Wedging Boards #183134X	4
S	Fire Blanket	1
C	Shop Vac, Model 77701 - 207403X w/Model 80177-9 Attachment #207485X	1
S	Portable Raku Kiln Kit w/barrel, burner, hose & plumbing - Eagle	1

State/ County	Description	No. per Teaching Station
	COMMERCIAL ART	
S	Copy Proof Processor - CP 53 (for photo-stat work)	1
C	Mars 700 Technical Pen Set (nine pen set) #054210	2
C	Pro Mark Sign & Poster Set (four color set) #050250	2
	DRAWING	
C	Tracing Board Style TR336 - 24"x36" #214789X	2
C	Collegiate Instrument Set	10
C	Castell TG Technical Pen Sets (four pen set) #054960	10
	FIBER ARTS	
S	Schacht Inkle Loom #223939X	6
S	Hot Plate, Double Unit w/3 way switch - Hammett 45030	3
C	Warping Frame #222173X	2
C	Warping Reel #222155X	1
S	Tapestry Loom - Model 375 #221968X	1
S	MECO Loom - 4 Harness #221824X	2
S	Minerva Floor Loom #222912X	1
S	Rug Loom Frame #113861X	2
S	Sewing Machine - Model 188U Singer	1
C	Table/Lap Frame #113148X	2
	FILMS	
C	Camera, Super 8 Movie - Model XL 601	2
C	Slik Master Pro Deluxe Tripod	2
C	Minette S-5 Super 8 Viewer Editor	1
C	Minette - Hervic Super 8 Splicer	1
C	Projector, Bell & Howell Super 8	1
C	Recorder, Tape Wollensak - Model 6020AV	1
	GENERAL CRAFTS	
C	Sabre Saw (Jig) - Model 500 #190849X	2
S	GH 711-0031-28-200-49-963 Rockwell Delta 14" wood-cutting band saw unit with 1/2 HP single phase motor, manual switch	1
S	GH 713-0078-31-710-52-314 Rockwell Delta 31-715 Disc & Belt Sander w/standard equipment, 1-1/2 HP single phase motor & manual switch	1
S	GH 724-0084 Radial Drill Press w/1/3 HP motor-115V - GH 62-41-3 & Stand GH 713-0100	1

State/ County	Description	No. per Teaching Station
	GENERAL CRAFTS (continued)	
S	GH 714-0081 Lathe, Rockwell Delta 12" - 4 speed w/cabinet 1/2 HP single phase motor	1
S	25300 Safety Cabinet, 40"x15" - 30 Gal. w/2 shelves - must meet M.O.S.H.A. standards	1
S	Fire Blanket	1
C	Chaselle Leather Worker Tool Kit #160337X	2
C	Craftool Set #36 - complete w/36 tools for leather #158518	2
	JEWELRY	
C	Buffer & Dust Collector Unit #185052X	1
C	Buffer & Grinder Outfit - 185070X w/Polishing Outfit - 185089X	1
C	Multi-Stake #187283	1
C	Shop Anvil #188709X	1
C	Dremel Deluxe Moto-Tool Kit, Model 371 #190304X	2
C	Enameling Kilns, E49 w/complete kit #210961X	2
C	Medium Duty Gem Tumblers, Model TU-6 #185249X	2
C	Kerr 4" Centrifico Casting Machine complete w/accessories #14373	1
S	Four Station Bench w/4 vises	2
	PAINTING	
S	Master Studio Easel #214048X	10
S	Bevel Mat Cutter #213423X	1
S	Art & Planning Table w/maple top 42"x60" Model #SB-60-P #215261X	7
S	Heavy Duty Paper Cutter, 36" blade, plain table top w/storage shelf #213548X	1
S	Angle Steel Stools w/o backrests 24" high #215797X	10
S	Paasche 'V' Airbrush, size V-2 complete #124564X	2
S	Sprayer Outfit, 1/4 HP motor w/quart gun, 2 nozzles & 15' hose complete #085473X	2
S	Studio Drawing Table, adjustable, metal edge, top size 24"x36" #214351X	1
S	Presentation Easel, 59"x70", alum. construction Hammett #65631	1
C	Library Display Unit 4'Hx4'W (natural finish w/casters) Hammett #93505	1
C	Table Easel & Canvas Carrier 18"Wx20"H #214119X	20
C	Roll Dispenser Rack, vertical, 8 cutters #213316X	1
C	Classroom Drying Rack 51" x 30" x 64" #221502X	1
C	Art Student Bench, stationary top w/shelf #217553X	30

State/ County	Description	No. per Teaching Station
	PAINTING (continued)	
S	File Cabinet, 2 drawer, letter size #763908X	1
S	Teacher Desk, 30x48x1-1/4, 29"H, walnut - Hammett #1910	1
S	Teacher's Chair - Hammett #4180	1
C	Clearmount Artwork Display & Protective System	1
S	Seal Dry Mounting Press, Commercial model w/thermometer #219775X	1
	PAPERCRAFTS	
C	Stitching Frame, traditional pattern 12" between uprights #298580	1
C	Finishing Press, 12" between screws #298609	1
C	Plouplane #298591	1
C	Lying Press #298558	1
C	Bookbinders Press - 13"x10-1/2" #298569	1
C	Standing Press, hardwood & steel - 21"x101/4"x23" #298570	1
	PHOTOGRAPHY	
C	Enlarger, Bogen E 22A (35 mm - 120 mm) w/50 mm lens & 75 mm lens	6
C	Enlarging Easel, Premier Model ME 41	6
C	Photo Dryer, Premier, Model 1800, two flat 18-1/2"x24" surface, thermostatic control, 750 Watts-110 Volts	1
C	Safe Lights, Multi purpose - Model 57 Premier	2
C	Paper Cutter/trimmer 15" w/guide, Premier	2
C	Camera - 35 mm	1
C	Tripod	1
C	Light Meter	1
C	Electronic Flash for 35 mm Camera	1
	PRINTMAKING	
S	Graves Universal Press 1265 - Rembrandt Graphic Arts Co.	1
C	Micro Guages - 1261 - Rembrandt Graphic Arts Co.	1
C	Mezzotint Rocker - 1-1/2 line 3126 - Rembrandt Graphic Arts Co.	2
C	Large Rollers (Printing Press) #20-4140 - Rembrandt Graphic Arts Co.	1
C	Large Rollers (Printing Press) #40-4140 - Rembrandt Graphic Arts Co.	1
S	Harco Model - T Shirt Screen Press #CP 414	1
S	Deluxe Art Press, 17x24x62 - Steel Bed - Model 4112 #184847X	2
S	Basic Silk Screen Printing Units 17x22 w/squeegee complete #123805X	8
C	Complete Etching Outfit #153416X	2

State/ County	Description	No. per Teaching Station
	PRINTMAKING (continued)	
S	Litho Wringer Press #119142X	2
C	Amerigraph Exposure Unit	1
	SCULPTURE	
C	Complete set of 15 tools w/hammer #142214	2
C	Steel Plaster tool set of 9 (64A2) #141705	2
C	Deluxe Wood Carving Set (K-12) #142223	2
C	Chaselle Wood Carvers Bench #024413X	2
S	Welding & Cutting Outfit - Model Pak-600 includes welding torch, 3 welding nozzles, oxygen regulator, acetylene regulator with accessory group	1
C	Helsinki Modeling Stand #141796X	2
C	Stone Carving Tools, complete set of 15 tools w/hammer #141457	2
C	Chaselle Metal Crafter's Tool Set #207252X	1
C	Chaselle Hand Tool Kit w/box #207190X	1
C	Flexble Shaft Machine Bench type #190634X - Model DD 30 w/RHEOSTAT	1

EQUIPMENT REQUIREMENTS FOR BASE PROGRAM

Subject/Course: Art - Filmmaking

Curriculum Specialist: Carroll H. Kehne, Jr.

Level: High School

Date: June 5, 1980

Item Number	State/ County*	Description	Number per Teaching Station	Number per Team or Dept. **	Price	
					Unit	Total
1.		Camera, Super 8 Movie, Minolta Model XL601 with stop action		2	369.00	738.00
2.		Slik Master Pro Deluxe Tripod, Model M410		2	225.00	450.00
3.		Craig Projecto-Editors, W 3½" x 4½" Viewing Screen Model #KE S8 for Super 8 film		1	199.00	199.00
4.		Craig Master Film Splicer, Model #S-6		1	27.00	27.00
5.		Projector, Bell & Howell Super 8, Model MX 60		1	230.00	230.00
6.		Recorder, Tape Sony, reel to reel, Model #TC 399		1	550.00	550.00
7.		Kenco Porta-Light Floodlight System Kit, Model #2500, with 3 steel light stands complete (Fuller & Albert, Inc.)		1	97.00	97.00
						$2,291.00

INST-10-80

* Designate S or C

** Items shared across teaching stations

EQUIPMENT REQUIREMENTS FOR BASE PROGRAM

Subject/Course: Art - Photography

Curriculum Specialist: Carroll H. Kehne, Jr.

Level: High School

Date: June 5, 1980

Item Number	State/ County*	Description	Number per Teaching Station	Number per Team or Dept. **	Price	
					Unit	Total
		Photography				
1.		Enlarger, Bogen E 22A (35 mm-12DM) with 50 mm and 75 mm lens		6	202.00	1,212.00
2.		Enlarger Easel, Premier Model ME 41		6	27.00	162.00
3.		Photo Dryer, Premier, Model 1800-S, Two Flat 18½" x 24" Surface, Thermostatic Control, 750 Watt - 110 Volts		1	325.00	325.00
4.		Safe Lights, Multi-Purpose Model SL-5 Premier		2	20.00	40.00
5.		Paper Cutter/Trimmer 15" w/Guide, Premier		2	59.00	118.00
6.		Camera, Pentax ME Super 35 mm with 50 mm Lens		1	415.00	415.00
7.		Tripod, SV Kenlock, 3 Section, Model GLB-3000		1	80.00	80.00
8.		Light Meter, Vivitar 45 CdS		1	63.00	63.00
9.		Electronic Flash, Sunpak, Auto 322		1	130.00	130.00
		TOTAL				2,545.00

INST-10-80 * Designate S or C ** Items shared across teaching stations

SUPPLIERS OF ARTS AND CRAFTS MATERIALS

Paul M. Adams Company
4111 Washington Blvd.
Baltimore, Md. 21203

Beckley-Cardy Co.
650 Kensington Ave., East
Severna Park, Md. 21146

Dick Blick Company
P. O. Box 1267
Galesburg, Ill. 61401

Boin Arts & Crafts Co.
87 Morris Street
Morristown, N.J. 07960

Chaselle Arts & Crafts, Inc.
9645 Gerwig Lane
Columbia, Md. 21046

Craft World, Inc.
433 Hahn Road
Westminster, Md. 21157

Eagle Ceramics, Inc.
12266 Wilkins Avenue
Rockville, Md. 20852

Easton Arts & Crafts, Ltd.
6737 Mid Cities Avenue
Beltsville, Md. 20705

Graphi Industries
811 N. Cahuenga Avenue
Los Angeles, Calif. 90038

J. L. Hammett Company
P. O. Box 4125
Rt. 29, S., Box 4125
Lynchburg, Va. 24502

Kurtz Brothers
Eastern Division
1001 Cassett Road
Paoli, Pa. 19301

McKilligan Supply Corp.
435 Main Street
Johnson City, N. Y. 13790

Newton Potters Supply, Inc.
96 Rumford Ave. P.O. Box 96
West Newton, Mass. 02165

Plasticoid Products, Inc.
P. O. Box 526, North Road
Warehouse Point, Conn. 06088

Rich Co. Distributors
(Div. of Richardson Paint Co.)
2528 Main Street
Jacksonville, Fla. 32206

S & S Arts & Crafts
Colchester, Ct. 06451

School & Preschool Supply Center
5501 Edmondson Avenue
Baltimore, Md. 21229

Southern Sign Supply, Inc.
129 Roesler Road
Glen Burnie, Md. 21061

Stewart Clay Company, Inc.
400 Jersey Avenue
New Brunswick, N.H. 08902

Tandy Leather Co.
Rt. 40W, 19 Chatham Mall
Ellicott City, Md. 21043

Thomas C. Thompson Co.
1539 Old Deerfield Road
P. O. Box 127
Highland Park, Ill. 60035

3 M Business Products
5570-80 Port Royal Road
Springfield, Va. 22151

Western Newspaper Supply Co.
5 North Haven Street
Baltimore, Md. 21224

G. W. Witte Company
105 Edgehill Road
Bayla Cynwyd, Pa. 19004

BEST COPY AVAILABLE

TRADE NAMES

A

A—FRAME—Pro Fab inc
AC—American Cutlery & Hardware Co., Inc
ACS—tapes—Letraset
A. F.—Art Fair, inc
AG—drafting tapes—Applied Graphics, Inc
A.I.T.—drawing table—Engineering Equipment
A1—tool holder—Artcadi
A.P.—printmaker's paper—Special Papers, Inc
A.P. BLOTTER—Special Papers, Inc
A.P.C.—pencil—Platinum of America
A.P. ETCHING—Special Papers, Inc
A.W.S.—watercolor paper—Bee Paper Co., Inc
ABACCO—illustration board—Fredrix
ABCO—bulbs—Angelo Bros. Co
ACADEMIE—art papers & canvas—Mead Products
ACADEMY—colors, brushes—M. Grumbacher, Inc
ACADEMY—painting outfit—F. Weber
ACADEMY—tables—Saxon American Corp
ACCENT—designer spray, tints, craft spray, acrylic brushing paint—Illinois Bronze Powder & Paint
ACCENT ART PRINTS—color art prints on paper—Bist Art Dist
ACCEPTANCE—bond & ledger—Fox River/Eagle A Paper
ACCU-KNIFE—Cole National Corp.
ACCUTRAC—drafting machines—Bruning
ACETOGRAPH—technical fountain pen—Koh-I-Noor Rapidograph, Inc
ACHORN TOOLS—imported woodcarving—Pentalic Corp
ACME—easel board—Anco Wood Specialties, Inc
ACRA—linear quinacridone colors—Permanent Pigments, Inc
ACRA SABLE—brushes—A. Langnickel
ACRYCOLOR—acrylic colors, gesso, and mediums—Domacolors, Inc
ACRYLA—acrylic colors—Hopper Koch, Ltd
ACRYLAMASTER—canvas boards—Master Woodcraft, Inc
ACRYLART—acrylic polymer colors—Stafford Reeves
ACRYLETTE—polymer painting brushes—Robert Simmons, Inc
ACRYLITE—acrylic sheet—Cy/Ro Industries
ACRYLLO—acrylic brush—A. Langnickel, Inc
ACRYLOIL—artist brushes, painting, palette knives, canvas boards, pads—Heinz Jordan and Co
ACRYLUSTRE—polymer emulsion brushes—Delta Brush Mfg. Corp
ACRYLUSTRE PLUS—oil and acrylic brushes—Delta Brush Mfg
ACTEC—function keyboard—Auto-Trol Corp

ACTION MARKER—marking pen—Dalemark
ACTION REVIVE—art work cleaner—Action Associates
ACTION TRANSFERS—Letraset USA, Inc
ACTIVA—acrylic paints & glaze—Activa Products, Inc
ACU-ARC—adjustable curves—Hoyle Engineering
ACU-MATH—slide rules—Sterling Plastics Co
ACUTRON—lead holders—Fullerton Sales Co
AD-ART—layout paper—Bienfang Paper Co
AD MARKER—pens—Cooper Color Co
AD MART—letters—Ad-Mart Attractions
AD/380—design and drafting system—Auto-Trol Corp
ADALOX—Behr-Manning Co
ADCO—rubber cement—Adhesive Products Corp
ADCOLOR—acetate film, color separation sheets—Adiotor
ADD A BOARD—Charles Mayer Studios, Inc
ADHECO—pressure-sensitive tapes—Adhesive Tape Co
ADHEEZ—adhesive—Dick Blick Co
ADHEZO—paste—Milton Bradley Co
ADJUST-O-PEG—loom—Hazel Pearson Handicrafts
ADJUSTO SR—drawing stands—Frederick Post Co
ADMASTER—layout paper—Bienfang Paper Co
ADMOLD—rubber molding latex—Adhesive Products Corp
ADRUB—flexible mold rubber—Adhesive Products Corp
ADVANCE EXCELLO—screen printing inks—Advance Process Supply Co
AERO CORE—drawing boards—Pickett
AERO WHITE—opaquing chinese white—M. Grumbacher, Inc
AFTON—bristol, cover & text paper—Standard Paper
AGAWAM—bond & onionskin—Fox River/Eagle-A Paper
AIRCOMASTER—welding & cutting outfits—Airco
AIRCOMITE—welding & cutting outfits—Airco Welding
AIR FUEL OUTFIT—welding & cutting outfits—Airco Welding Prods
AJAX—drawing papers and stand—F. Weber
ALBA—erasers—Weldon Roberts Rubber Co
ALBANENE—tracing paper—Keuffel & Esser
ALBAPLAN—white boards—De Vou Int'l S.A.
ALCOSET—screen photo emulsion—Colonial Printing Ink
ALEENE'S TACKY GLUE—Artis, Inc
ALEXIS—papers & pads—Strathmore Paper Co
AL FIX—spray fixative—Weber Costello Co
ALKINCO—artist hairs—Alkinco
ALL PURPOSE—canvas—Utrecht Linens
ALL PURPOSE—easels—Oravisual Co
ALL-RITE—stainless steel pens—Berol Products
ALL-STABILO—pencil for writing on all surfaces—Swan Pencil Co., Inc
ALL TECHNIQUE—paper pads—M. Grumbacher
ALLKORE—pencils—Koh-I-Noor Rapidograph Inc

ALPHA—chalks—Weber Costello Co., markers—Faber-Castell Canada
ALPHACOLOR—tempera—Weber Costello Co
ALPHASITE—sight saving chalk—Weber Costello Co
ALPHATEX—drafting vellum—Teledyne National Tracing Paper
ALPINE—pottery wheels—kilns—Cole Ceramic Labs
ALPLEX—clear casting resin—Adhesive Prods
AL-PRO-COTE—glass coating—Floquil Products, Inc
ALUMICHROM—all-purpose aluminum—W. H. Kemp
ALUMINUM ARTS—Budget Buddy
ALUNDUM—abrasive, etc.—Norton Co
ALVA—brushes—The Morilla Co
ALVACASTS—sculpture reproductions—Alva Museum Replicas, Inc
ALVA-LINE—tracing paper—Alvin & Co., Inc
ALVALITE—New York Graphic Society
ALVASTONE—casting compounds—Alva Museum Replicas
ALVINITE—drawing paper pads—Alvin & Co
ALWITE—Rupaco Paper Corp
AMACO—ceramic supplies—American Art Clay Co
AMART—art supplies—American Pad & Paper Co
AMBERLITH—masking film—Ulano Graphic Arts Supplies, Inc
AMBER ZIP-A-TONE—lacquer masking films—Zip-a-Tone, Inc
AMBRITE—colored chalk—American Crayon Co
AMBROID—cement in tubes—Ambroid Co
AMBROID JET-PAK—Ambroid Co
AMCO—drafting supplies—American Blueprint Co
AMCUTCO—knives & shears—American Cutlery & Hardware
AMERGRAPH—Lithograph presses—American Graphic Arts
AMERICAN—screen printing equipment—Advance Process Supply
AMERICAN—thumb tacks—Hampden Mfg. Co., Inc
AMERICAN CRAYON—crayons—American Crayon Co
AMERICAN EDGE—rulers—Rapid instruments
AMERICAN MASTER—bristle artist oil brush—Delta Brush Mfg. Corp
AMERICAN SCREEN PRINTING—Advance Process Supply Co
AMFILE—plastic sheet protectors—Amberg File & Index Co
AMITRAD—macrame—American International Trading Co
AMPAD—art pads—American Pad & Paper Co
AMTN—trade magazine—Art Material Trade News
ANADEL—color pencils—Joseph Dixon Crucible Co
ANCO-BILT—Anco Wood Specialties, Inc
AN-DU-SEPTIC—white and colored chalks—Binney & Smith, Inc
ANGORA—watercolor paint sets—The Morilla Co
ANIMATION—learning kit—light table, field guide, coursebook—R. P. Heath Productions
ANIMATION—in twelve hard lessons—course book with answers—R. P. Heath Productions
ANNIVERSARY—bond and onionskin—Fox River/Eagle-A Papers
ANTI-DUST—white chalk—Binney & Smith, Inc
ANTIQUE—mat board—Charles T. Bainbridge's
ANTIQUE N' GLAZE—American Art Clay Co

ANTIQUE SCROLL—artificial lead caming—Wilhold Glues
APCO—aluminum paint—Adhesive Products Corp
A-PEN-DEX—label holder—Cel-U-Dex Corp
APEX—polyester silk screen fabric—Advance Process Supply Co
APEX—folding drawing table—Anco Wood Specialties, Inc
APOLLO—Art Specialty
APOLLO—overhead projectors—American Optical
APSCO—silkscreen materials-supplies—Advance Process Supply Co., Inc
APSCO—pencil sharpeners—Berol Products
AQABA—rubbing paper—Oldstone Enterprises
AQUA-FLO—nylon brush—A. Langnickel
AQUA-GEL—medium—F. Weber
AQUA-KING—brush, polymer emulsion—A. Langnickel
AQUA MAGIC—photo stencil, silk screen process—Dick Blick Co
AQUA MAGIC—brush—A. Langnickel
AQUA PROCESS—silk screen colors—Iddings Paint
AQUA SABLE—acrylic brushes—A. Langnickel
AQUA SKETCH—markers—General Pencil
AQUABEE—artist papers—Bee Paper Co., Inc
AQUAFLARE—fluorescent water colors—Winsor & Newton, Inc
AQUAPASTO—water color medium—Winsor & Newton, Inc
AQUARELLE—brushes—M. Grumbacher, Inc.
AQUARIUS—watercolor paper—Strathmore Paper
AQUASET—high polymer latex emulsion colors, gesso, mediums, etc.—M. Grumbacher, Inc
AQUATEC—polymer emulsion colors—Bocour Artist Colors, Inc
ARAX—white bristle brushes—Utrecht Linens
ARCADIAN—water colors—Binney & Smith
ARCHES—Special Papers, M. Grumbacher
ARCHIVAL PARCHMENT—Rising Paper
ARISTO—slide rules—Charvoz Carsen
ARISTOCRAT—drawing table—Engineering Equipment
ARJOMARI—prious artists' papers—Special Papers
ARMEE—primed cotton canvas—Anjac Products
ARNOFLAME—Flame-retardant ductape—Arno Adhesive Tapes
ARNOFOAM—adhesive foam tape—Arno Adhesive Tapes
ARNO FOIL CRAFT—embossing & decorating tapes—Arno Adhesive Tapes, Inc
ARROW CLIP—pen—Parker Pen Co
ARROWHEAD—Caldwell Lace Leather
ART BIN—brush boxes—Flambeau Vichek
ART BRITE—craft products—Hunt Mfg. Co
ART BROWN—artists' materials—Arthur Brown
ART-BRUSH—artist & hobby brushes—Artistic Brush Mfg. Corp
ART DIRECTORS—lettering system—Ad-Letter
ART DIRECTORS—carrying cases—National Specialt Mfg. Co
ART FABRIC—multi-media art surface—3M Co
ART FOAM—Stanislaus Imports, Inc
ART-FOIL—gift wrapping paper—Pioneer Paper
ART FORUM—prints—Art Fair, Inc

ART FRAME—North American Enclosures
ART FUN—art paper—Bemis Jason Corp
ART GALLERY SET No. 312—watercolor painting set—Kenner Products Co
ART GEMS—Dynasty Arts, Ltd
ART GUM—erasers—Faber Castell
ART KLENE—picture cleaner—F. Weber
ART LITE—Hobby Hill
ART MART—correction paper—Zipatone, Inc
ART MATS—single pre-cut mat—Colton Photo Mount
ART N CHART—watercolor felt-tip marker—Magic Marker Corp
ART N' CRAFT—paint—Pactra Industries
ART O GRAPH—opaque projectors—Art-O-Graph
ART-O-LITE—picture reflectors—American Reflector & Light Co
ART PRINT/LIMITED EDITION—Rising Paper
ART SCHOOL—plasteline—Sculpture House
ART SHEETS—dry transfer illustrations—Letraset
ART STIK—pens—Micro Point, Inc
ART TAPE—colored paper tape—Bemiss-Jason Corp
ART TEC—National Art Industries
ART TEX—mural paper—Bemiss-Jason Corp
ART TOTE—Handpainted Originals
ART VEL, THE—vellum layout pad—Bienfang Paper
ART WAX—wax—Portage of Akron
ARTAPE—gummer paper—Tape, Inc
ARTCADI—tool tray, air brush holder, desk hook—ArtCadi Products
ARTCRAFT—brushes, paper, sundry items—M. Grumbacher, Inc
ARTCRAFT—weaving looms—Dick Blick Co
ARTCRAFT—self-hardening clay—Ertl Studios
ARTECH—easels—Art Supply & Instrument Co
ARTEX—rubber cement—S. S. Artist Materials, Inc
ARTEX—erasers—Weldon Roberts Eraser Co
ARTFORMS—steel shapes—W. T. Rogers Co
ARTFOAM—rigid urethane—Foamed Plastics Sales
ARTGUM—erasers—Faber-Castell Corp
ARTIST—paper and boards—Strathmore Paper Co
ARTIST AID—overlay waxed back charts—Jay G. Lissner
ARTIST DRAWING BRISTOL—Rising Paper
ARTIST PALETTE SEAL—Masterson Enterprises, Inc
ARTISTA—watercolors—show card colors and brushes—Binney & Smith, Inc., Canada Crayon Co
ARTISTIC—brushes—Artistic Brush Mfg
ARTISTS—professional oil and water colors—Winsor & Newton, Inc
ARTIST'S PAINT STIK—stick form oil paint—Markal
ARTMAR—illustration board—A. I. Friedman, Inc
ARTMASK—photo masking sheets—Artype
ARTMASTER—canvas, etching presses, easels—Artmaster
ARTMASTERS—Colonial Art Co
ARTONE—inks, poster colors—Faber-Castell
ARTONE—Ideal Brushes, Inc
ARTOPAKE—photographic masking sheet—Artype
ARTRA—easels—Art Supply & Instrument Co
ARTS N' CRAFTS—Baker Brush Co., Inc
ARTS N ENDS—boxes—Arts & Ends
ARTSHARP—plastic cutting board—Portage
ARTSTROKE—rubber cement, fixatives, pour up,

brushes—Lewis Artists Supply Co.
ARTWAXER—wax coating—Portage of Akron
ASCO—frisket cement & paper, red opaque colors—Artists Supply Co. of Cleveland
ASNY—importations—Alfred Schiften, Inc
ASTRALUX 100—Luminos Photo Corp
ASTRALUX 66/35—Luminos Photo Corp
ASTRASCOPE—opaque projector—Luminos Corp
ASTRO—copy camera—M. P. Goodkin Co
ASTRO SAND—Clifford W. Estes Co., Inc
ATHENA—markers, ball pens—Commercial Ball Pen
ATLANTIC—chalk—Binney & Smith
ATLAS—acrylic brushes—A. Langnickel, Inc
ATLAS—woodworking machines—Atlas Press Co
ATLAST—paper—Teledyne Post
AUDITOR—fine point pen—Lindy Pen Co
AURORA—brilliant design paper with stencil guides—Bienfang Paper Co., Inc
AUTHENTIQUE—photograph & print transfer process—Artist Shack
AUTO-DRAFT—Auto-Trol Corp
AUTO FLO—drafting machine—Keuffel & Esser Co
AUTO-MATTE—drafting film—Teledyne Post
AUTO TROL—Auto-Trol Corp
AUTOMATIQUE—mat cutter—Arthur Brown & Bro
AV MARKER—Cooper Color Inc
AVA-CLAY—air drying clay—Avalon Industries, Inc
AVIATOR—pencils—Koh-I-Noor Rapidograph, Inc
AWARD—oil paint-by-number set—The Art Award
AZTEC—boards—Leisurecrafts

B

B B—drawing boards—The Lietz Co
BDP—adhesive wax—Daige Products
BFK—printmaker's paper—Special Papers, Inc
B&I—pottery & lapidary equipment—Dick Blick Co
BJ—honeycomb tissue dimensionals—Bemiss Jason
BMV—inks for vinyl—Floquil Products, Inc
BAINBRIDGE—art board products—Chas. T. Bainbridge's Sons
BAINBRIDGE MATTHEWMATIC—mat cutter—Chas. T. Bainbridge's Sons
BALANCE—pencils—Faber Castell
BALBOA—brushes—Ideal Brushes
BALL PAINT MARKER—liquid paint in plastic bottle—Markal Co
BALSARITE—balsa wood preservative—Coverite
BANNER FITCH BRUSHES—M. Grumbacher, Inc
BAQUETTE—moulding—Kulicke Contract
BARCLAY—studio easels—Taro Materials
BARNART—wood wall hanging kits—TransArt
BARNWOOD FRAME—Photo Art Frames
BARRY—Barry Products Co
BASINGWERK—papers—Andrews/Nelson/Whitehead, Inc
BATIK-IT—fabric dyeing kit—The Craftool Co. Inc
BATIKIT—craft kit—Rub 'n Buff
BATIKO—dyes, tjanting needles—European Supplies
BAWDY BEADS—beads—The Beadery
BEACHCOBOARD—flocked art board—BeachCo Ltd

BEACHGLOO—craft adhesive—BeachCo., Ltd
BEACHPEARL—BeachCo, Ltd
BEAD BLOCK—Cole Ceramic Laboratories
BEAD TREE—Cole Ceramic Laboratories
BEADERETTE—loom—Artis, Inc
BEAUTY FLO—art glazes—Ceramichrome Labs
BEAU ARTS—brushes—M. Grumbacher, Inc
BEAU-VEL—satin back velour—W. F. R. Ribbon
BEAUX ARTS—brushes—M. Grumbacher Inc
BEAUX ARTS—acrylic materials—Taro Materials
BEGINNERS—painting outfit—F. Weber
BEHR-CAT—masking tape—Behr-Manning Co
BELLAVISTA—pens—Staedtler
BELLINI—oil colors—Bocour Artists Colors, Inc
BELL TONE—stoneware slip—Bell Ceramics
BELMONT—brushes—Solo-Horton Brush Co
BELRUSS—frame corner clamp—Eagle Products
BELSIZE—artists' linen canvas—Winsor & Newton
BEN FRANKLIN—pencils—Berol Products
BERKELEY—pencils—Faber-Castell
BERKSHIRE—sketchbox rest—Anco Wood Specialties
BERWENT—color pencils—Pentalic Corp
BESCO—crayons—Binney & Smith, Inc., Canada Crayon Co
BESELER ROTATRIM—Beseler Photo Marketing
BEST BUY—light tables—Nuarc
BESTINE—rubber cement solvent and thinner—Union Rubber & Asbestos Co
BEST-TEST—rubber cement, dispensers—Union Rubber & Asbestos Co.
BETTER LETTER—dry transfer letters—C-Thru Ruler
BEVEL-MAT—mat cutter—MacMillan Arts and Crafts, Inc
BEVERLY—sketch pads—The Morilla Co
BIEN-FAIT—artists' papers—Bienfang Paper Co
BIENFANG 100% RAG—drawing bristols—Hunt Mfg. Co
BIG BLACK—pencils—Berol Products
BIG MAC—instrument cases—Alvin & Co
BIG RED—pens—Parker Pen Co
BIG SIG—fiber point pen—Sanford Ink Corp
BILTRITE—pedestal drawing, drafting table—Anco Wood Specialties, Inc
BIND-ART—plastic agent—Bro-Dart Industries
BIND-X—label holder—Cel-U-Dex
BINKS—air brushes & compressors—Bell Ceramics
BISK-CHROME—ceramic finishes—Ceramichrome
BISQ-STAIN—non-fired colors—Duncan Ceramic
BISQUEKITS—Sculptured piece of kiln-fired ceramic bisque—Ceramichrome
BLACK CAT—inks—Dick Blick Co
BLACK DIAMOND—stone carving—Sculpture House, Inc
BLACK FLYER—pencils—Faber Castell
BLACK-JACK—felt tip marker—A. Langnickel, Inc
BLACK MAGIC—pencils—Faber-Castell
BLACK MAGIC—paint-by-number sets—Craft Master Corp
BLACK MAGIC—signmen's color—Dick Blick Co
BLACK SABLE—pencils—Faber-Castell
BLACK SATIN—graphic arts opaques—Kay Color Corp
BLACK SWAN—layout pencils—Swan Pencil Co
BLACK TIP SERIES—artists' brushes—Delta Brush
BLACLINE—diazo—Teledyne Post
BLAISDELL—paper wrapped products—Berol Corp
BLAK PRINT—ball pens—Eberhard Faber
BLAK RAY—black light lamps, fluorescent materials—Ultra Violet Products

BLANCLITE—fluorescent inks—Scientific Research Products
BLANCOL—adhesive—Royal Talens
BLEED PROOF WHITE—opaque cover—Salis International
BLENDTELS—oil pastels—Dick Blick Co
BLENDEL—water colors and crayons—American Crayon Co
BLICKCITY—tempera—Dick Blick Co
BLOC A WAY—photo opaque film—Nation Wide Plastics
BLOCKX—imported oil colors—Pentalic Corp
BLUE BLOCK—foam—Abbeon Cal. Inc
BLUE BOOK—sketch books—The Morilla Co
BLUE DIAMOND—kiln—Reward Ceramic Color
BLUE DOT—drawing instrument—Vemco Corp
BLUE-GRID—non-reproducing paper—Alvin
BLUE JAY BRAND—chenille & stemming, beads, beaded wire, cord, etc.—D. Jay Products Inc
BLUE LABEL—pencils—Koh-I-Noor Rapidograph, Inc
BLUE MIRAGE—marker—Illustrator Pen Prod
BLUE POLY—screen printing film—Ulano Graphic Arts Supplies, Inc
BLUE RIDGE—bristol, cover & text paper—Standard Paper
BLU-GRID—non reproducing paper—Alvin & Co
BLU-LAR—drafting film—The Lietz Co
BLU-RAY—white printers, x-ray duplicators—Blu-Ray, Inc
BLUTEX—vellums—Teledyne Post
BLU-ZIP—heat-resistant, pressure sensitive shading screens, symbols, patterns—Zipatone, Inc
BO FILM—General Crafts Corp
BOCKINGFORD—watercolor paper—Inveresk Paper
BOCOUR—oil paints, jumbo watercolors—Bocour Artists Colors, Inc
BODY TYPE—copy simulator—Letraset USA, Inc
BOGA BOARD—paper stretcher—Boga Board
BONDED BRONZE—casting service—Sculpture House
BOOK-BINDER—bookbinder's repair kit—The Craftool Co. Inc
BOOK-LON—plastic protective sheet—Weldon Roberts Rubber Co
BORCO—PVC board cover—Charvoz Carsen
BORDER HOARDER—Richard Schlatter Design
BORDETTE—Bemiss Jason Corp
BOSS GLOSS—cold enameling—California Titan
BOSTON—clay—Rich Art Color Co
BOSTON—pencil sharpeners, punches—Hunt Mfg
BOSTON GUM ERASERS—Duroval Drug & Chemical Co
BOURGES—graphic products—Bourges Color Corp
BOURGES B ADHESIVE—transparent non crawl liquid—Bourges Color Corp
BOX FRAME—Kulicke Frames
BRAID WINNERS—decorative braids—Solomon Trading Co
BRANDT SCALEOGRAPH—Brandt Corp
BRAQUETTE—cord type, spring tensioned adjustable Picture frames—F. Weber
BRASCO PLASTIC—art spray fixative—Bridgeport Pen Co. Inc
BRIGHTBOY—rubber abrasives—Brightboy Abrasives, Inc
BRILLIANT WHITE—graphic arts opaques—Kay Color Co
BRILLIANTS—watercolors—M. Grumbacher, Inc

BEST COPY AVAILABLE

BRILLIANTS—tempera, water colors—Weber Costello
BRINKS—security marking system—Sanford Corp.
BRITE BLEND—oil pastels—Weber Costello
BROAD—wide bristle oil brushes—Robert Simmons
BROADWAY—oil color brushes—Winsor & Newton
BRONZINE—bonded bronze—Adhesive Products
BRUNSWICK—oil color set—Winsor & Newton, Inc
BRUSH BASIN—Connoisseur Studio
BRUSH MATE—case—Connoisseur Studio
BRUSH'N HEAL—Rub 'n Buff
BRUSH 'N LEAF—liquid metallics—American Art Clay Co
BRUSH QUIVER—Masterson Enterprises
BRUSH TOTE—brush container—Troxell & Assoc., Inc.
BRUSHMASTER—signwriters' band—Bienfang Paper
BRUSHOGRAPH—technical fountain pen—Koh-I-Noor Rapidograph, Inc
BRUSHPEN—Magic Marker Corp
BRYCO—Barry Products Co
BRYTONE—paper—Reeves/Canada
BUBBLITES—safe lights—Nuarc
BUCK BROS—craft tools—Great Neck Saw Mfrs.
BUDGET BUFF—drawing paper—Alvin
BUDGET LINE—drawing sets & instruments—Alvin & Co., Inc
BUFFALO—tracing paper—Alvin & Co.
BUFFALO—watercolor sets—[illegible]-Mark Products, Inc
BUFF TEX—drawing paper—Alvin
BULLDOG—staples—Arrow Fastener Co.
BULLDOG—[illegible] Mfg. Co
BULLETIN—enamels, sign products—Donacolors
BULLETIN STROKE—bulletin brushes—M. Grumbacher
BULL'S EYE—Milton Bradley Co
BULLSEYE—drawing scales—Charrette
BULLSEYE—construction paper—Curtis Paper
BURLEX—burlap—W. F. R. Ribbon Corp
BURLEY—printed linen canvas—Anjac Products
BUSSE—disposable aprons—Robert Busse
BUTTONMANIA—craft buttons—BeachCo., Ltd.

C

CP-X PRINTING CLEAR—Hot Air Color
C-60—solvent cleaner - de-greaser—Sprayway
CTD—saw & blades—CTD Machines, Inc
C-THRU—drawing, drafting and lettering guides and instruments—C-Thru Ruler Co
CADET—illustration boards—National Card, Mat & Board Co
CADOMARK—markers—Faber-Castell Canada
CALAB—American Art Clay of Canada
CALCUTTA CORD—polyolefin cord—Kelly Cotton Cordage
CALICO BETH—Avalon Industries, Inc.
CALIFORNIA—one-stroke water color brushes—Winsor & Newton, Inc
CALIFORNIA FLOATER—weathered photo frames—Photo Art Frames, Inc
CAL LALR MAT—Callen Photo Mount Corp
CALLIGRADECALS—decals—Ken Brown Studio of Calligraphic Art
CALLIGRPRINTS—Ken Brown Studio of Calligraphic Art
CALYPSO-GLO—papers and boards (fluorescent)—Rupaco Paper Corp.
CAMBRIDGE—canvas panels, art and drafting materials—Charrette
CAMBRIDGE—bristle brushes, oil colors—Fredrix
CAMBRIDGE—brushes—Solo-Horton Brush
CAMBRIDGE—waterbase decoupage finish—Talisman Corp
CAMEO—silkscreen press—Advance Process Supply Co
CAMEO—papers, pads, boards—Leisurecrafts
CAMERA LUCKON—visualizing apparatus—M. P. Goodkin Co
CAMLOCK—t-squares—Letterguide, Inc
CAMOX—brushes—M. Grumbacher, Inc
CAMPUS—illustration boards—National Card, Mat & Board Co
CANDLE CRAFTING—Yaley
THE CANDLE FACTORY—candlecrafts—Capri International Inc
CANDLE MAKERS SUPPLY—Image Design Corp.
CANSON—drawing papers—The Morilla Co
CANSON & MONTGOLFIER—drawing & tracing papers—The Morilla Co., Inc
CANVAS MASTER—canvas panels—Master Woodcraft, Inc
CANVASETTE—canvas textured paper—Bienfang Paper Co., Inc
CANVASKIN—canvas textured paper—Bee Paper
CANVASTEX—gessoed embossed paper—Anjac Products
CANVA TEG—oil painting paper—The Morilla Co., Inc
CANVEX—Craftint Corp.
CAPE COD—painting outfit—F. Weber Co.
CAPISTRANO—brushes—Ideal Brushes
CAPRI—papers—M. Grumbacher, Inc
CAPROCK—Caprock Development Corp.
CARAN D'ACHE—paint sets—A Time For Drawing
CARB OTHELLO—pastel pencils, pastel chalks—Swan Pencil Co., Inc
CARCO MARKER—Cooper Color, Inc
CARDCRAFT—brushes—M. Grumbacher, Inc
CARDMASTER—showcard brushes—M. Grumbacher
CARLSBAD—brushes—Ideal Brushes
CARLTON—illustration board—Charles T. Bainbridge's Sons
CARMEL—brushes—Ideal Brushes
CARPENTER—pencil—Faber-Castell
CARTWHEEL BEADS—beads—Mangelsen & Sons
CARVEL—tracing paper—Cardinell
CASCO—school art supplies—Cascade School Supplies, Inc
CASINO—drawing pencils—Swan Pencil Co., Inc
CAST 'N PAINT—Friends Industries
CASTELL—drawing pencils, leads, slide rulers—Faber-Castell Corp
CASTELL COLOREX—chalks—Faber-Castell
CASTELL TG—pens—Faber-Castell Canada
CASTELL TK—leads, lead holders—Faber-Castell Canada
CASTEX—casting stone—EM Studios, Inc
CATALINA—colors—Kay Color Co., Inc
CEILTILE—staples—Arrow Fastener Co
CELLO-GLASS—industrial markers—Canada Crayon
CELLO MASK—Cello-Tak Mfg., Inc
CELLO MOUNT—Cello-Tak Mfg., Inc
CELLOPAQUE—Cello-Tak Mfg., Inc
CELLUCLAY—instant papier mache—Activa Products, Inc
CELOPAQUE—animation colors—Kay Color Co., Inc
CEL-OPAQUE—water colors—Steig Products
CEL-TESTED—T.V. & animation colors—M. Grumbacher, Inc
CEL VINYL—copolymer colors—Cartoon Colour
CENTERING DEVIL—tools—Clay Devil
CENTREX—plastic board covering—Central Instrument
CENT-R-LINER—centerline scale—Devonics
CENTURY—folding table—Arthur Brown & Bro., Inc
CERA CLAY—clay—Stewart Clay
CERAGLAZE—Stewart Clay Co., Inc
CERAMA CRAFT—fixative spray products—National Artcraft Co
CERAMA PIN—precious metal applicator—Hanovia Chemical
CERAMICRAFT—paint by number ceramic kit—Ceramichrome Inc
CERAMITE—oven clays and glazes—EM Studios
CERAMEX—ceramic-like coating—Activa Products
CERATOOLS—modeling tools—Stewart Clay
CERIA—imported four-color pencils—Baumgartens' Exclusive Imports
CERLOX—plastic binding—General Binding Corp.
CESCOLITE—etching trays—Rembrandt Graphic Arts
CEZANNE—bristle oil brush—Delta Brush Mfg
CHALKALL—industrial markers—Canada Crayon Co
CHALK-OFF—eraser—Avalon Industries
CHANGE A FACE ANYTHING MUPPET—Friends Industries
CHANGE A PRINT FRAME—Modern Learning Press
CHARBONNEL—printing inks—Sam Flax
CHARCO—charcoal pencil—Eagle Pencil Co
CHAR-KOLE—charcoal sticks—Weber Costello Co
CHARI STAN—glazes & stains—L & L
CHARPRINT—tracing vellums—Charrette
CHARRETTEX—vinyl drawing board cover—Charrette
CHART-A-MATIC—visual control board—American Pad & Paper Co
CHARTEX—dry backing cloth—Seal, Inc
CHARTPAK—pressure-sensitive graphic aids—Chartpack
CHARTWHEEL BEADS—Mangelsen & Sons, Inc
CHASELLE—carving bits, gum-backed paper, paint dispensers—MacMillan Arts & Crafts, Inc
CHENILLE-A-POINT—craft kit—Mangelsen & Sons
CHESS—primed linen canvas—Anjac Products
CHICAGO—bonded adhesives—Chicago Wheel & Mfg
CHILD'S PLAY—crayons—Avalon Industries
CHILTON'S BASIC CRAFTS SERIES—Chilton Book Co
CHINA MAGIC—Activa Products Inc
CHINOGRAPH—fountain drawing pen—Morilla
CHIZ'L—lettering marker—Cooper Color, Inc
CHLOROTHENE—solvents—Dow Chemical
CHROMATEC—color imaging systems—Chromatec Scientific
CHROMO—colored leads—Alvin & Co
CHROMTEX—discs—Teledyne Post
CHRYSTAL CLEAR—Samsill Bros., Plastic Corp
CICO—liquid paste—The Carter's Ink Co
CINCINNATI—silk screen supplies—Cincinnati Screen Process Suppliers, Inc
CIRCA 83—bond, cover, duplex—Fox River/Eagle-A Papers
CIRCLE—drawing pencils—Alvin & Co
CIRCLE MASTER—templates—Alvin & Co
CIRCUIT AIDS—printed circuit drafting aids—Letraset USA, Inc
CISSIE PRINT—tissue—Crystal Tissue
CITADEL—school supplies—American Pad & Paper
CLAESSEN—canvas—Pentalic Corp
CLARENDON—brushes—Solo-Horton Brush Co
CLARO—erasers—Joseph Dixon Crucible
CLASSCRAFT—papers—Graham Paper Co
CLASSIC—artists brushes—molded sketch box—Arthur Brown & Bro. Inc
CLASSIC—aluminum picture frames—Classic Frames
CLASSIC—acrylic and oil colors—Donacolors, Inc
CLASSIC ACRYCOLOR—acrylic polymer colors—Donacolors
CLASSIC COLORS—oil colors—Ideal Brushes
THE CLASSIC LINE—frames—Extrudonics, Inc
CLASSICREPE—crepe paper—Cindus Corp
CLAW—clamp—Brewster Corp
CLAY-CENE—Stewart Clay Co., Inc
CLAY DEVIL—potter's wheel—Clay Devil
CLAY-GLO—Canada Crayon Co
CLAY MACHE—modeling compound—Western Pulp Products Co
CLAY PLAY—ceramic product—Stewart Clay Co., Inc
CLAY-TIME—modeling clay—Stewart Clay Co
CLAYCRETE—instant papier mache—American Art Clay Co., Inc
CLAYOLA—plastic modeling clay—Binney & Smith, Canada Crayon Co
CLAYPACO—white display boards—Rupaco Paper
CLAYRITE—Milton Bradley Co
CLAYSTONE—self hardening clay—Sculpture House
CLAYWOOD—table top modeling stand—Anco Wood Specialties, Inc
CLAYWOOD—Stewart Clay Co., Inc
CLEAN-GRIP—rubber cement—The Carter's Ink Co
CLEAN HANDS—hand cleaner for artists—Columbia Ribbon & Carbon Mfg Co., Inc
CLEAR ANGLE—adjustable protractor—Alvin & Co
CLEAR GLUE—clear glaze—Pactra Industries
CLEAR MOUNT—shrink packaging equipment—Product Planning & Development
CLEAR SPRAY—adhesive—W. J. Ruscoe
CLEARVIEW—lecturers easel—Anco Wood Specialties, Inc
CLIP EZE—letter systems—Scott Plastics
CLIP 'N CARRY—clipboard & box—Wescosa
CLIPPER—sketch book—The Morilla Company
CLOVERLEAF—paperboard—B. E. Cluder Corp.
COCARDE—colored pencils—Charles Sherwood
CODA BAR—data entry bar code—Monarch Marking Systems, Inc
COIT'S—pens and inks—Coit Calligraphics
COLD MOUNT—double-sided adhesive mounting film—Bourges Color Corp
COLD SET RMC—mold rubber—Douglas & Sturges
COL-ERASE—erasers—Venus Esterbrook
COLOR TEX—colored pencils—General Pencil Co

COLLECTOR'S—plastic picture frame—Dax Mfrs.
COLLECTOR'S FRAME—Kulicke Frames
COLLEGE ART—modeling stand—Sculpture Services
COLLEGIATE—ill. board—Hunt Mfg
COLLECTOR'S SHADOWBOX—object frame Dax Mfrs.
COLONIAL HANDCRAFT—trays—Evergreen
COLONIAL LINEN—canvas—Mark's Art Supplies
COLOR AID—background papers—Geller Artist Materials, Inc
COLOR BRITE—craft prints and decals—National Artcraft Co
COLOR BRUSH—pens—Micropoint, Inc
COLOR CARVE—The O-P Craft Co., Inc
COLOR COMPASS—color wheel—M. Grumbacher
COLOR COMPUTER—color wheel—M. Grumbacher
COLOR COVER ACRYLICS—Advantage Crafts
COLOR CRAFT—Micropoint Inc
COLOR CRAFT—crayons, watercolors, tempera—Advance Crayon & Color Corp
COLOR FAST—pencils—Berol Prods.
COLOR FLO—watercolor markers—F. Weber Co.
COLOR FUN—Carousel Crafts Co
COLOR GLO—blacklight colors—Dee-Lite Corp
COLOR GLO—fluorescent water colors—F. Weber
COLOR KEY—Profab, Inc
COLOR MARK—marker—Lindy Pen Co
COLOR MARKS—marker set—Dri Mark
COLOR MOUNT—dry mounting seal—Seal, Inc.
COLOR RAY—colored chalk—American Art Clay Co.
COLOR TEX—colored pencil—General Pencil
COLOR VISION—projection markers—Berol Prods.
COLOR YOUR OWN—Friends Inc
COLOR VU—Color-Vu Corp
COLOR VU—Ulano Graphic Art Supplies
COLORAMA—painting sets—The Morilla Co.
COLORAMA—color pencils—Eberhard Faber
COLORART—liquid and powder tempera American Crayon Co
COLOREX—chalks—Faber-Castell Corp
COLORFLEX—Steig Products
COLORGLASS—showcard boards—Rupaco Paper
COLORMASTER—markers—Royal Talens
COLORMATCH—design papers—Crafting Corp.
COLORMATIC II—pencils—Alvin & Co
COLORON—visual graphic arts tool—Delta Brush
COLORSET—dry transfer coloring stencils—Letraset
COLORTONE—Milton Bradley Co
COLOTONE—clear removable color sheets—Bourges Color Corp
COLOUREX—chalk—Canada Crayon Co.
COLSOLVE—rubber cement thinner—Columbia Cement Co., Inc
COLUMBIA—clear rubber cement—Columbia Cement
COLUMBUS—artists' canvas, sign oil cloth—Columbus Coated Fabrics Corp
COLUMBUS—pencils—Faber Castell
COMBI—basic geometry set—Alvin & Co.
COMBISCRIPT—technical pens—Alvin & Co., Inc.
COMET—brushes—Sterkel
COMET—imported artist brushes—A. Langnickel
COMMANDO—leadholders—Wescosa
COMMERCIAL—dry mounting press—Seal, Inc.
COMMODORE—pencils—Faber Castell
COMMUNICATOR—water-based marker set—Dri Mark Products
COMO—sketch papers—Bee Paper Co., Inc
COMPASS—drawing instrument—Compass Instrument & Optical Co., Inc.
COMPO—chalk-boards—Charles Mayer Studios, Inc
COMPOSITE FRAME—North American Enclosures, Inc
CON-BOND—contact cement—Columbia Cement
CONCISE—circular slide rules—Alvin
CONDUCT-O-TAPE—Hobby Hill, Inc
CONSOLAB—exposure and developing unit—Art-O-Graph, Inc
CONSOLVE—thinner—Columbia Cement
CONSTANT—refill drawing leads—Alvin
CONTE—crayons & pencils—Caractere Pen Corp.
CON TEMPO—tray plastic letter tray—Stempel Mfg. Co
CONTEMPO—markers—Weber Costello
CONTEMPORARY—transparent colors—Shiva, Inc
CONTENDER—chip board & chair mats—Stempel Mfg. Co
CONTINENTAL—pens and pencils—Berol Prods.
CONTINENTAL—pencil sharpeners—Wescosa
CONTINENTAL—modeling stand—Sculpture Service
CONTRO-FLO—fountain marker—Diograph-Bradley
CONTURA—scissors—Wiss
CONVERTA—wall system—Charles Mayer Studios, Inc
CONVEX HEAD—thumb tacks—Hampden Mfg. Co
COOLITE—lamp—Swivelier Co
COORDINATE—automatic table—Stacor Corp.
COPPERPLATE—printmaking paper—Andrews/Nelson/Whitehead
COPPERSMITH—copper craft kits—Aurora Plastics
COPPERTONE—tooling foil—St. Louis Crafts, Inc
COPY-CASTER—copyfitting chart—Arthur Brown & Bro., Inc
COPY SCREEN—xerographic copying screen—Graphic Products, Inc
COPY ZIP—heat-resistant, clear acetate, matte-finish sheet—Zipatone
COPYAID—lettering & symbols dry transfer—Copyaid Co
COQUILLE—drawing bristols—Charles T. Bainbridge's Sons
CORAL CRAFT—pebbles by number sets—The Art Award Co., Inc
CORAL PINK—erasers—Weldon Roberts Rubber Co
CORALINE—erasers—Weldon Roberts Rubber Co
CORNER CUPBOARD—paints, prints, finishes—Corner Cupboard Crafts
CORNERGRAPH—corner template—Devonics
COROBUFF—corrugated paper—Bemiss Jason
CORONADO—brushes—Ideal Brushes
COROT—layout chalks—M. Grumbacher, Inc
CORRECT A PEN—eradicable ball point pen—Baumgarten's
CORSICAN—drawing paper—Simpson Lee Paper
COSMOS—art paper—F. Weber
COTMAN—water colors—Winsor & Newton, Inc
COUPON—bond—Fox River/Eagle-A Paper
COVER COAT—opaque underglaze—Duncan Ceramic Prods
COVERITE—fabrics with thermal adhesive—Coverite
COVER UPS—Handpainted Originals
CP—transparent water color—Rich Art Color Co.
CRACK A RAMIC—finish—LTK Products
CRACKLE IT—glaze—Connoisseur Studios
CRACKLETONE—glazes—Duncan Ceramic Prods
CRAF-TONE—overlay shading medium—The Craftint Mfg. Co
CRAF-TYPE—self-adhering alphabet—The Craftint Mfg. Co
CRAFT—erasers—Joseph Dixon Crucible
CRAFT ART—art transfer medium—Craftint Mfg.
CRAFT BARREL—decoupage medium—Polymerics Inc.
CRAFT CLOTHES—Carousel Crafts Co.
CRAFT-COLOR—self-adhering overlay sheets—The Craftint Mfg. Company
CRAFT-ETCH—etching powder—Craft Service Supply
CRAFT GALLERY—craft supplies—Harmon Importing Corp
CRAFTMASTER—paint-by-number sets, pencil sets, raw oak frames—Craft Master Corp
CRAFTINE—Craftint Corp.
CRAFTINT—Craftint Corp.
CRAFTMAKER—craft supplies—Alsena's
CRAFTMIST PAINT—craft kit—Mangelsen & Sons
CRAFTS-BY-NUMBER—Hazel Pearson Handicrafts
CRAFTS-MAID—plastic crystals for baking and moulding—St. Louis Crafts, Inc
THE CRAFTS REPORT—monthly newspaper for professional craftspeople—The Crafts Report Pub. Co.
CRAFTONE—casting and carving material—Sculpture House, Inc.
CRAFTSTRAWS—Maryland Cup Corp.
CRAFTY THICK—white glue—Polymerics Inc.
CRAFTY'S DAUB-ON—plaster product—Mangelsen & Sons
CRANESCRIBER—drawing guide and rule—The Fairgate Rule Company
CRATE ART—craft kits—Universal Supply Co.
CRAYARTO—wax crayons—American Crayon Co.
CRAYLUX—crayons—National Crayon Co.
CRAYOGRAPH—crayons—American Crayon Co.
CRAYOLA—wax crayons—Binney & Smith, Inc., Canada Crayon Co
CRAYOLA CRAFT—children's craft and art sets—Binney & Smith
CRAYOLET—crayons—Binney & Smith
CRAY-PAS—dry-oil colors in stick form—Sanford, Sakura Color Product
CRAYRITE—Milton Bradley Co.
CRAZE—Antiquing fluid—Antique Reproductions
CREA STONE—carving and sculpture medium—American Art Clay
CREATE-A-CARD—card making kits—Vue, Inc.
CREATE-IT—acrylic cylinders—Walnut Hill
CREATE-ME—synthetic cord—Mo Ent
CREATE SHARP—pencils—Sakura
CREATIVE TOUCH—acrylic paints—Palmer Paint Products, Inc
CRESCENT—cardboards—Crescent Cardboard
CRESCENT—hand tools—The Cooper Group
CRESTEX—finger paint and color sets—Palmer Paint Products
CRESTWOOD—table easel—Anco Wood Specialties
CRESTWOOD—drawing bristol—Crestwood Paper Co.
CRISBROOK—imported watercolor paper—Morilla
CRISS-CROSS—paper scorer pencils—Berol Prods.
CRITERIUM—pencils, lead holders—Charles Sherwood
CROWN—tempera and showcard colors—Iddings Paint Co., Inc
CROWN AWARD—oil paint by number set—The Art Award Co., Inc
CROWNLITE 2—Luxo Lamp Corp.
CROWN TIP—index cards—Cel-U-Dex Corp.
CRYSTAL—honeycomb cut out—20x30 honeycomb blanket—Crystal Tissue Co.
CRYSTAL CAST—resins—Crystal Craft Center
CRYSTAL-COTE—transparent acrylic lacquer—Floquil Products, Inc
CRYSTAL CRAFT—art tissue—Crystal Tissue
CRYSTAL SPECIAL—tack cloth—Bond Chemical Products
CRYSTAL STAIN—Titan Corp.
CRYSTAL THRIFTY—tack cloth—Bond Chemical Products
CRYSTALAC—colored lacquers—Pactra Chemical Co
CRYSTALEME—tracing paper—Keuffel & Esser
CRYSTALENE GLASS PAINT—Pactra Industries
CRYSTALENE—tracing paper—Keuffel & Esser Co.
CRYSTALTONE—glazes—Duncan Ceramic Prods
CRYSTOLON—abrasives, etc.—Norton Company
CURIO LITE—Hobby Hill, Inc
CURTA—calculators—Alvin
CURVEX—flexible curve rules—Alvin & Co.
CUSTOM BUILT—drawing table—Alvin & Co.
CUSTOM COLOR—color pencils—Joseph Dixon Crucible
CUSTOMFOAM—styrofoam—Customfoam
CUSTOM FORM—instrument cases—Alvin & Co.
CUSTOM-LITE—Hobby Hill
CUT MASK—ruby and amber film—AAR Plastics
CUTOCOLOR—self adhesive color sheets—Bourges Color Corp
CUTOMASK—economy, masking sheets—Bourges Color Corp
CUTOPAQUE—Bourges Color Corp.
CUTOTAPES—Bourges Color Corp.

D

D.A.C.—pictures—Donald Art Co., Inc.
D.A.F.—diffraction art foil—Diffraction
DAI MAGIC WAND—red sable brushes—Decorative Supply Center, Inc
D.B.A.—Superamics
D.E.R.—epoxy resins—Dow Chemical
DFC—ceramic kilns & potter's wheels—MSI Industries
D-LITE—candle crafting form—Yaley Enterprises
DTR—drawing pencils—Dixon Crucible
D-VISE—Dremel Mfg
DAB BIT—decorating sponges—Stangren Originals, Inc
DAB IT—rubber cement—Slomons Laboratories
DAGGER—stripper brushes—M. Grumbacher
DAINTYTINT—colored tissue—Crystal Tissue Co.
DALER—oil painting paper—The Morilla Co.
DAIC 33—marking pen—Dialamark
DALTON—clay—Sculpture House

BEST COPY AVAILABLE

[illegible]

E

[illegible]

F

[illegible]

BEST COPY AVAILABLE

[illegible]

G

[illegible]

H

[illegible]

I

[illegible]

BEST COPY AVAILABLE

INSTAPASTE—mounting paste—United Mfrs. Supplies, Inc
INSTASHIFT—drafting table—Holograph Co
INSTATILT—Holograph Co
INSTRUCTED—visual aids—Alvin & Co
INTERCHROME—discs—Teledyne Post
INTERCHANGEABLE—painting knives—Hunt Mfg
INTER-MASTER—interlocking and intermembering blueprint file units—Stacor Corp
INT'L MICRO-OPTICS—scientific instruments—Chemco Canon
INVISIGLASS—picture frame glass—Optical Coating
INWOOD—easels—Anco Wood Specialties
INWOOD ART & FRAME—Frank Daron Assoc
IRENE'S SUPER GRIP—glue—Skyline Distributing Co
IRIDESCENT DIFFRACTION FOIL—Diffraction Co
IRIS—[illegible] water [illegible]—Cel-U-Dex Corp
IRIS—art books—Oxford University Press, Inc
IRON BOUND—rubber to metal cement—Stoner's Laboratories, Inc
IRON GLUE—wood glue—Stafford-Reeves, Inc
ISOMATRIC—drafter—Alvin & Co
ITALIA—printmaking paper—Andrews/Nelson/Whitehead
ITSTIX—gummed tape—Hudson Corp
IVANHOE—pencils—Faber-Castell Corp

J

J99—paste ink—Advance Process Supply
J-RULE—scale drawing boards—Jig Rule Products
JANUS—erasers—Faber-Castell Corp
JAPANESE ETCHING—printmaking paper—Andrews/Nelson/Whitehead
JET—erasers—Alvin & Co
JET—erasers—Weldon Roberts Rubber Co
JET ADJUST—stools—Hughes-Owens
JET BLACK—pencils—Faber-Castell Corp
JET BOW—instrument sets—Alvin & Co
JET PAK—portable spray unit—Ambrand
JETRIC—pencil sharpener & letter opener—Yasutomo & Co
JEWEL—red sable water color brushes—Delta Brush
JEWEL CAST—metal casting kit, wax technique—Casa Industries, Inc
JEWEL STONE—tumbling and jewelry making kit—The Craftool Co., Inc
JIFFY—no-nail gummed picture hanger and cords—Jiffy Enterprises, Inc
JIGGLY—coated Bristol board—Angie Products
JOHANNOT—art papers—Special Papers
JOHN'S MOLDS—casting molds—Ohio Ceramic Supply, Inc
JOHN'S SLIP—casting slip—Ohio Ceramic Supply, Inc
JOLLY KING—[illegible]—Sculpture House
JON GRAD—painting outfits—F. Weber Co
JORDAN—clay—Sculpture House
JORDAN ART PROJECTOR—clear foam products—Action Specialty Co
JUN—loom—Northfield
JUTO—artist supplies—Rototron Commercial Co
JOTTO—pens—Parker Pen Co
JOURNEYMAN—Ideal Brushes, Inc
JUBILEE—tax card & bristol—Fox River/Eagle A Paper
JUMBO—dry mounting press—Seal, Inc
JUMBO—[illegible]
JUNIOR STANDARD—steel easels—James Howard
JUNO—drawing paper—F. Weber Co
JUSTRITE—ball pens—Eberhard Faber
JUSTRITE—chalk—American Art Clay Co

K

K BRAND—[illegible]—Raven Crafts
KA-BAR KNIVES—Cole National Corp
KABOODLES—Hazel Pearson Handicrafts
KANTROL—crayons—American Crayon Co
KARAKUL—raffia—Stecker
KARBOTHELLO—pastel pencils and chalk—Swan Pencil Co., Inc
KARLO—artists' drafting, drawing tables—Karl Manufacturing Company
KARRI-ALL BOARDS—Charles Mayer Studios, Inc
KAYLOR—tempera colors—Kay Color Corp
KAY-LOO—stained glass and supplies—Endeavor Products, Ltd
KEENE LINE—marking pen—Diagraph-Bradley Inds
KEETON KUTTERS—mat cutter—Charles T. Bainbridge's Sons
KEEZ SQUEEZ—tube keys—W. N. deSherbinin Ind
KEMTOCS—wood clock movements—Ohio Ceramic Supply, Inc
KENTON—linen canvas—Winsor & Newton, Inc
KERN—drafting instruments—Koh-I-Noor Rapidograph, Inc
KEY-LINE—rubber cement—Elmer Art Products
KIRCH—tracing pads—Chartette
KIMBERLY—drawing pencils—General Pencil Co
KINDOGRAPH—crayons—American Crayon Co
KING BOW—compass—Alvin & Co
KING BRAND—wood carving tools—Sculpture House
KING'S OWN PREMIER—pencil—Frances Hooper
KINGSPIN—potters wheels—Ordnoor Campbell
KITS FOR KIDS—Vitex Products
KITS FOR THE BIRDS—Vitex Products
KLEAN KLAY—modeling and floral clay—Art Chemical Products
KLEEN POINT—lead pointer—Alvin
KLEEN STIK—pressure sensitive papers and tapes—Comtec
KLEEN SWEEP—process colors—Dick Blick Co
[illegible]—Arno United Corp
KLEENVIEW—table top easel—Alvin & Co
KLEENLINE—marker—Diagraph Bradley
KLEER BOX FRAMES—North American Enterprises, Inc
KLEER FRAME—plastic box frame—North American Enterprises, Inc
KLEER OFF—Miracle Eraser—A. Langsmith, Inc
KLEER THRU—North American Enterprises
KLEERKOTE—clear dull-coat acetate—Bourges Color Corp
KLEERITE—writing inks—American Writing Ink Co
KLEERKOTE—spotted acetate—Bourges Color Corp
KLEERSTIK—rubber cement—American Writing Ink Co., Inc
KLEERTOP—clear acetate adhesive backing—Bourges Color Corp
KLEERWAX—colored chalk—Binney & Smith
KLIPPIT—portable drawing board—Instrumentation Associates
KNEADABLE—erasers—Faber-Castell Corp
KNEADED—art rubber—Eberhard Faber
KNIT-O-GRID—decals—Marketing/70
KNIGHT—kilns—Bel Ceramics
KOAL BLAK—charcoal pencils—Eberhard Faber
KOCHI—rice paper—Andrews/Nelson/Whitehead
KOH-I-NOOR—markers—Koh-I-Noor Rapidograph, Inc
KOH-I-LAR—erasers & leads—Koh-I-Noor Rapidograph, Inc
KOH-I-RASE—colored pencils—Koh-I-Noor Rapidograph, Inc
KOH-I-SOFT—colored pastel pencils—Koh-I-Noor Rapidograph, Inc
KOHPLASTIC—kneadable eraser—Koh-I-Noor Rapidograph, Inc
KOLE BINS—Kole Enterprises
KOLE FLAT FILES—Kole Enterprises
KOLEFILING SYSTEMS—Kole Enterprises
KOLOR FLOCK—flock spray—Illinois Bronze Powder
KORN'S—crayons, pencils and tusche—Rembrandt Graphic Arts
KRAZY GLUE—Krazy Glue Inc
KRESTLINE—construction and drawing paper—Mountain Paper Products Corp
KRINKART—paper sculpture—James Hugo, Inc
KROMOLITE—illustration board—Charles T. Bainbridge's Sons
KROMOLITE—coatings—Shanda Laboratories
KRONTAL—Kray Industries
KRYLON—spray paints—Borden Chemical Div
KUTEEZ—triangles—Arthur Brown & Bro
KUTRIMMER—trimming board—Michael Business Machines Corp
KWIK BOND—white resin glue—Columbia Cement
KWIK CHANGE—mat boxes—Kliway Tools
KWIK FRAME—aluminum frame—Multiple Reproductions, Inc
KWIK FRAME—A.C.I. Bonifay
KWIK RITE—marker—General Pencil Co
KWIK WAY—decorations—Havercord Co
KWIKMARK—art pens—General Pencil Co
KWIKMOLD—mold making rubber—Adhesive Products
KWIKWRITE—tracing pens—General Pencil Co

L

L.P.S.—transfer sheets—Keuffel & Esser
L2—lead holder—Alvin
LAB SERIES—[illegible]
LABELMASTER—[illegible]
LABELOUT—covering tape—Leeder Corp
LABELSTRIP—label adhesive—Imperial Adhesives
LA FRANC—etching ink—Craftool
LA JOLLA—brushes—Ideal Brushes
LAMB—knife—Arthur Brown & Bro, Inc
LAMPA—bulbs—Angelo Bros. Co
LAMPETTE—hi-intensity lamps—Ampralite Instruments
LANCELOT—pens—Pentel of America Ltd
LANCER—plastic handle, red sable brush—Robert Simmons, Inc
LANDSEER—artist brushes—F. Weber Co
LANSCO—dry color pigments—Landers Segal Color
LA PATIQUE—Antiquing—Rub 'n Buff
LAP LOOM—weaving loom—Decorator & Craft Corp
LASCO—watercolor palette—Lewis Artist Supply
LASCO OVERLAY—Lewis Artist Supply Co
LASZLO—etching presses—Rembrandt Graphic Arts
LAURENTIEN—colored pencils—Faber-Castell Canada
LAY-OUT—chalks—Faber-Castell Corp
LAYOUT—soft black lead pencil—General Pencil Co
LAYOUT—graded drawing pencils—M. Grumbacher
LEADER—adjustable drawing table—Anco Wood Specialties, Inc
LEADER—bristle brushes—Art & Sign Brush Mfg
LECTRO STIK—wax—Lectro Stik Corp
LEDU—lamps—Woodmark Inc
LEEDAL—darkroom equipment—Leedal, Inc
LEGAL COPY—ball pen—Lindy Pen Co
LEHIGH—sketchbooks—Bienfang Paper Co., Inc
LEISURETIME CRAFTS—macrame—Golden State Wax
LENOX 100—litho paper, museum board—Rising Paper Co
LENOX 25—litho paper—Rising Paper
LEONARDO—modeling clay—Sculpture Associates
LEROY—lettering equipment—Keuffel & Esser
LETERON—lettering—Reynolds Leteron
LETRACOLOR—color paper—Letraset USA, Inc
LETRA FILM—cut-out color film—Letraset USA, Inc
LETRAGRAPHICA—dry transfer letters and symbols—Letraset USA, Inc
LETRALINE—tapes—Letraset USA, Inc
LETRAMASK—photo opaque film—Letraset
LETRAJET ACTION—transfers—Action Products
LETRASIGN—die cut vinyl letters—Letraset USA
LETRATAPE—dry transfer tapes—Letraset USA, Inc
LETRATONE—cut-out shading films—Letraset USA
LETTER-ON—pressure sensitive [illegible] die-cuts—Reynolds Letter-On Co
LETTER-PERFECT—lettering guide—Cardinal Corp
LETTERGUIDE—scriber & templates—Letterguide, Inc
LETTER PRESS—[illegible] Svenska
LEWIS—cut markers, utility knives, safety knives, rules—Lewis Studio—Seal-O-Matic
LEXINGTON—tracing paper—Arthur Brown & Bro
LEXINGTON—art color brushes—Winsor & Newton
LIBRARY—white paste—Sanford Corp.
LIBRARY GLUE & BOARD—Cullen Photo Mount Co
LIFE—construction paper—The Morilla Co
LIFTABLES—quick transfer prints—[illegible] Corp
LIFT-LOK—adjustable seating—Garrett Tubular Products, Inc
[illegible] SET—[illegible]—[illegible], Inc
[illegible]
LIMEHOUSE—[illegible]—[illegible]
LINE BLOCK (No. 900)—press—Anco Wood Specialties, Inc
LINE-O-SCRIBE—sign machines—Morgan Sign Machine Co
LINEMASTER—Bel Ruler Co
LINE-O-TAPE—lettering & drafting tapes—[illegible], Inc
[illegible]—[illegible] Art Material Div
[illegible]—artists' boards—Upson
LINO—drawing board cover—Alvin
LINSLEY—layout tissue pads—Bienfang Paper Co
LIN UP—graded mounting boards—[illegible]
[illegible]—Paasche Corp
[illegible] WATER MASTER—powered kilns machine—Paasche Corp
LIQUID CRAYONS—Duro Pen Co
LIQUID CHALK—white board markers—Magnaplan
LIQUID CRAYONS—Magic Marker
LIQUID EMBROIDERY—ball point decorating—Tri-Chem, Inc
LIQUID LEAF—gold paint—Connoisseur Studio
LIQUID LEATHER—Polymerics
LIQUID NEW WOOD—Rub 'n' Buff
LIQUID SUEDE—Polymerics
LIQUID TEMP—paint—Palmer Paint Products
LIQUITIP—markers—Berol Products
LIQUIN—oil painting medium—Winsor & Newton
LIQUITEX—acrylic polymer emulsion, artists' colors, mediums, gesso—Permanent Pigments, Inc
LIQUITEX MODULAR—acrylic polymer colors—Permanent Pigments, Inc
LISTO—pencil—Listo Pencil Corp
LITEMASTER—Art Specialty Co
LITE SET—[illegible]—[illegible] Co
LITHO ART—Litho Art Products, Inc
LITHOPAQUE—opaque colors—Kay Color Co., Inc
LITHO PLATE—Richmond School Furniture
LITHO PRINT—pencils—Faber-Castell Corp
LITHO SKETCH KIT—plate, tusche, crayons—Anthony Ensink & Co
LITHO SKETCH MASTER—flexible plate material—Anthony Ensink & Co
LITTLE ARTIST—crayons, paint boxes—Avalon Industries
LITTLE GEM—paint by number set—The Morilla Co
LITTLE JOE—table easel—Frederick Post Co
LITTLE MOONLIGHTER—folding drawing table—Frederick Post Co
LITTLE SCULPTOR—clay—Advance Crayon & Color
LIVING SPACE—[illegible] & Sons, Inc
LOCKTITE—lead holders—Faber-Castell Corp
LOGAN—mat cutter—Graphic Engineering & Mfg
LOK BOX—[illegible]
LOK TITE—T-squares—Teledyne
LONDON—oil colors, cotton canvas—Winsor & Newton, Inc
[illegible], Inc—sign painters kit—Eagle Supply Co
LONGPOINT—red sable watercolor brush—Robert Simmons, Inc
LONGVIEW—magnifier—Edroy Products Co
LONGWOOD—folding studio easel—Anco Wood Specialties, Inc
[illegible]
[illegible]—printed linen canvas—Aagis Products
LOW BOY—adjustable easel—W. N. deSherbinin
LOW BOY—[illegible]—Saxon American Corp
LOW TAK/CUTOCOLOR—color sheet—Bourges Color
LUCENT VIEW—light tables—Buckingham Graphics
LUCIGRAPH—light table, direct projector—The H. P. [illegible] Co
LUMA—colors and tapes—The Cooper Group
LUMA—designers' white, watercolors, liquid mask—Steig Products, Inc
LUMAGLO—Luxo Lamp Corp
LUMA LIQUID MASK—Steig Products
LUMA LUSTER—Prefab, Inc
LUMA SOLAR CHROMATIC COLORS—Steig
LUMA WAX GRIP—Steig Products
LUMAWHITE—Steig Products
LUMIFRAME—picture lights—Lightolier, Inc
LUMIMASK—stripping films—[illegible] Inc
LUMINOS—sensitive products—Luminos Corp
LUMIPAN—sensitive products—Luminos Corp
LUMOCOLOR—fibre-tipped pens—J. S. Staedtler
LUMOPLAST—erasers—Staedtler
LUSTRE GLAZE—transparent lacquer—[illegible] Products, Inc
LUSTRELETTERS—anodized aluminum letters—Scott Plastics Co
LUSTROGOLD—interior gold enamels—W. H. Kemp
LUXO LAMP—art lamps—Luxo Lamp Corp
LYONS NO SMEAR—dry clean pads & powder—[illegible] Drug & Chemical Co

M

M. B. M.—artist's papers—Special Papers, Inc
M.R.I. FANCY FACE—frames—Multiple Reproductions
M.R.I. KWIK FRAME—Multiple Reproductions
M15—mounting tissue—Seal, Inc
McGRAW—photographic stencil film—Emblematic Silk Screen Supply
MACK—stripers, brushes, [illegible] brushes—A. Mack & Sons Brush Co
MACKAY—artists brushes—Hopper-Koch Ltd
McMORE—McManus & Morgan, Inc
MACRAMADIC—macrame cord—Craft Yarns of Rhode Island
MACRAMAUT—macrame cord & accessories—[illegible] Imports, Inc
MACRA WORLD—macrame accessories—Maxwell Imp. & Exp
MADISON—tables—American Blueprint Co., Inc
MADISON—cotton canvas—Winsor & Newton
MADRAS—tissue—Crystal Tissue
MAGIC—glue—Magic American Chemical Corp
MAGIC—outlined numbered paint set—Morilla
MAGIC BATH—batik resist—Polyproducts
MAGIC LOCK—bird houses and feeders—Hobby Time, Inc
MAGIC MARKER—felt, director, nylon nib markers—Magic Marker Corp
MAGIC MOUNTAIN—construction and poster papers—Mountain Paper Products Corp
MAGIC PANELS—[illegible]—[illegible] Co
MAGICPRINT—[illegible] method—Sangray Corp
MAGIC RUB—eraser—Faber-Castell Corp
MAGICRAFT—paste metals—Magic American Chemical
MAGNA—batik resist—Polyproducts Corp
MAGNA—acrylic resin colors, oil-miscible—Bocour Artist Colors, Inc
MAGNACHALK—boards—Charles Mayer Studios, Inc
MAGNA CLIPS—Charles Mayer Studios
MAGNAFLOW—enameling—Magnus Craft Materials, Inc
MAGNA-LOOP—presentation centers—Charles Mayer Studios, Inc
MAGNA-VUE—slide projector—Charles Beseler Co
MAGNA WHITE—projection boards—Charles Mayer Studios, Inc
MAGNAPEX—dry mounting press—Seal, Inc
MAGNAPLAN—boards—Magnaplan Corp
MAGNASLICK—boards—Charles Mayer Studios, Inc
MAGNASTRIP—adhesive-backed magnetic strips—[illegible]
MAGNETICALLY ALIGNED—magnetic systems—Magnaplan
MAGNIFLEUR—Studio [illegible]
MAGNIFOCUSER—magnifier—Edroy Products Co
MAGNIPROX—magnifying glasses—[illegible] Optical
MAGNOLIA—colored leads—Reliance Pen & Pencil
MAID O'METAL—metals and supplies for handicrafts—St. Louis Crafts, Inc
MAJESTIC—bristle brushes—Robert Simmons, Inc
MAJOR ACCENT—Sanford Corp
MAKE A LAMP—lamp making kits—Angelo Bros
MAKE YOUR OWN—Friends Industries
MALFA—oil colors, watercolors, pastels—F. Weber Co
MALLARD—printed cotton canvas—Aagis Products
MALLARD ROUGH—printed cotton canvas—Aagis Products
MALON—red clay—Sculpture House
MANDA N—watercolor inks—Winsor & Newton
MANDALA—string art kits—Open Door Enterprises
MANDARIN—inks—Winsor & Newton
MANIQUETTE—manikins—The Morilla Co
MAP-O-GRAPH—mapping projectors—Art-O-Graph
MARBLCAST—resin—Crystal Craft Center
MARBLEX—self-hardening modeling clay—American Art Clay Co
MARK—utility cutters, knives—Mark Specialty Co
MARK ALL—markers—Alvin Co
MARK V—fine line lead holders—Alvin & Co
MARK II PLOTTER—Auto-Trol Corp
MARK III—Teledyne [illegible]
MARK VP—lead holder—Alvin & Co
MARK-X—felt tip pen—Diagraph Bradley Industries
MARKAL PAINTSTIK—industrial markers, oil colors in stick form—Markal Co
MARKEEZ—water base marker set—Dr. Martin
MARKETTE—liquid marker—Eberhard Faber
MARKMASTER—felt point pens—[illegible] Products
MARKS A LOT—felt tip marker—Carter's Ink Co
MARKWELL—brushes—M. Grumbacher, Inc
MARKWELL—Markwell Mfg. Co., Inc
MARKWIK—waterbased marker set—Dr. Martin Products
MARRINER—macrame cord—Hylan Hat Co
MARS—pens, pencils, drawing instruments, leads—J. S. Staedtler, Inc
MARS-COLLEGE—drawing tools—Staedtler
MARS-DURALAR—drawing pencil—J. S. Staedtler
MARS-DURAPHITE—pen points—Staedtler
MARS-DYNAGRAPH—drawing pencils—J. S. Staedtler
MARS LUMOCHROME—colored pencils and leads—J. S. Staedtler, Inc
MARS-LUMOGRAPH—drawing pencils—J. S. Staedtler
MARS-MASTERBOW—drawing instruments and sets—J. S. Staedtler
MARS NON-PRINT—pencils—Staedtler
MARS OMNICHROM—pencils and leads—J. S. Staedtler, Inc
MARS-PLASTIC—erasers—J. S. Staedtler
MARS 700—technical pens, points, sets—J. S. Staedtler, Inc
MARS-SUPERBOW—drawing instruments and sets—J. S. Staedtler
MARS TECHNICO—lead holders—J. S. Staedtler, Inc
MARS TECHNOPLAST—erasers—Staedtler
MARS TEMPLATES—Staedtler
MARS VELLUM—drawing paper—Staedtler
MARSH—bristol board—Arthur Brown & Bro
MARSH 77—felt-point pen—Marsh Stencil Machine
[illegible]—art, drafting, office furniture—Martin Instrument Co
MARTIN'S—Saks International
MARVEL MAKER—foam cutters—Abbeon Cal., Inc
MARVY—markers, highlighters—Uchida of America
MARVY 1300-1400—art sets—Uchida of America
MASA—woodblock paper—Andrews/Nelson/Whitehead
MASKOID—liquid frisket, fixative, reducer—Andrew [illegible] Co., Inc
MASTER—saw—Allway Tools, Inc
MASTER—studio easel—Anco Wood Specialties
MASTER—illustration board—Bienfang Paper Co
MASTER—tracing paper—Cardinal Corp
MASTER EL GRECO—white bristle oil brush—Delta Brush Mfg. Corp
MASTER ETCH—etching press—Dick Blick Co
MASTER FILE—Plan Hold Corp
MASTER PINK—erasers—Weldon Roberts Rubber
MASTER SKYLITE—brushes—Robert Simmons
MASTER VAN DYCK—white bristle oil brushes—Delta Brush Mfg. Corp
MASTERLINE—translucent—Fox River/Eagle A Paper
MASTERPIECE—oil paint by number sets—Craft Master Corp
MASTERPIECE—dry mounting press—Seal, Inc
MASTERS TOUCH—water base finish—Creations in Things
MASTERSTROKE—sign and art brushes—Dick Blick
[illegible]—chamois—Schroeder & Tremayne
MASTERVEL—translucent—Fox River/Eagle A Paper
MASTIC—picture varnish—M. Grumbacher
MATADOR ART—paints, craftpaint—[illegible] Mfg. Co., Inc
MATCHING PAIRS—stone craft kit—The Art Award
MATRIX—storage viewing systems—Leedal, Inc
MAT SUPREME STACOR-MATIC—Stacor Equipment
[illegible]
MAVERICK—slide rules—Charvoz-Carsen
MAX—drafting machine—[illegible]

BEST COPY AVAILABLE

MAXICRAFT—parallel straight edge—Hunter Instrument Corp
MAXIMUM—oil colors—Shiva Inc
MAY-O-MATIC—adjustable drafting table—Mayline
MAYTAS—taboret—Seven American Corp
ME—beads, accessories—Ma Bel
MEAD—paper, artists supplies—Sargent/Mead
MEASURE MASTER—measuring wheels—Rolatape Corp
MEASURE METER—measuring wheels—Rolatape Corp
MECH—illustration boards—A. I. Friedman, Inc
MECHANICA—automatic drafting pencil—Pentel
MEDFORD—lacquer—Talisman Corp
MEDIA—clay-coated paper—Arthur Brown
MEGA LOK—adjustable sorting—Garrett Tubular Products, Inc
MEISSONIER—brushes—M. Grumbacher, Inc
MEMO—protective plastic spray—Evans Specialty
MENTOR—brushes—M. Grumbacher, Inc
MEPHISTO—ballpoints, pencils—Koh-I-Noor Rapidograph, Inc
MER—pocket knives—Baumgarten's
MER-ART—display boards—Salwen Paper
MERCHANTS—pencils—Faber-Castell Corp
MERCURY—electric eraser—Teledyne Post
MERITAS—art canvas and sign cloth—Standard Coated Products, Inc
MERIX—photochemicals—Merix Chemical
MERRY MISTER—fixative sprayer—Regent Products
MESABI—drawing board table trees—Hamilton Guild
METALCRAFT—photo frames—S. Wolfsmaker, Inc
METALITE—Behr-Manning Co
METALLIC SPRAY PLATING—Illinois Bronze Powder & Paint
METALLO—pencils—Faber-Castell Corp
METAPOST—drawing table—Frederick Post Co
METLYX—metal cement—W. J. Ruscoe Co
METOCUT—paper cutter & trimmer—Bienfang Paper Co., Inc
METYLAN—paste—Henkel, Inc
MG WHITE—underpainting oil color—M. Grumbacher, Inc
MICHALLET—imported charcoal paper—Morilla Co
MICHELANGELO—brushes, paper—M. Grumbacher
MICO-TYPE—cut-out graphic art materials—C-Thru Ruler Co
MICRO—tracing paper—Chartpak-Cormen
MICRO—mat knives—Allway Tools
MICRO—tripod easel, canvas—W. N. deSherbinin
MICRO LINE—technical pens—Alvin & Co., Inc
MICRO-MINI—ballpoint pens—Maragoni, Inc
MICRO PLANE—drawing board—Stacor Corp
MICRO-TAPE—charting tape—C-Thru Ruler Co
MICROBOW—master bows—Chartpak-Cormen
MICROCUT—balsa wood—Midwest Products Co
MICROFLAME—miniature Gas Torch—Microflame, Inc
MICROFLASH—microfilm duplicators—Blu-Ray, Inc
MICRONORM—lettering equipment—Chartpak-Cormen
MICRONOX—nitrous oxide cylinder—Microflame, Inc
MICROPORE—self inking stamp pad—Carter Ink Co
MICROSCRIPT—technical fountain pens—Chartpak-Cormen

MICROSHARP—mechanical pencils, leads, displays—Uchida of America
MICROTOMIC—drawing pencils, leads, holders—Eberhard Faber
MIDAS TOUCH—gold leafing kit—Creative Finishes
MIDDLESEX—sketchbooks—Bienfang Paper Co., Inc
MIDNIGHT—drawing pencils—M. Grumbacher
MIDWOOD—utility drawer—Arco Wood Specialties
MIGHTY MITE—bow compass—Alvin & Co
MIGHTY MO—hammer tacker—Arrow Fastener Co
MIKE—macrame cords—Hike Consumer Prod
MILER—marker—Dri Mark Products
MILFORD—oil color set—Winsor & Newton, Inc
MILLBOURN—papers—Andrews/Nelson/Whitehead
MILLER'S—retouch water colors—F. R. Miller
MILLER Y ANGLE—isometric drawing aid—Graphotec Co
MILO MODELIT—modeling clay—American Crayon
MINERVA—curvimeter—Alvin & Co
MINI—pointer—Alvin & Co
MINI-DRAFT—portable drafting machine—Drafting Equipment & Supply
MINI DRAFTER—portable drafting machine—Alvin & Co
MINI-FLEUR—Studio Twelve
MINI FRAMES—miniature frames—Arton Art Products
MINI HOLDERS—Dittoon Holders, Inc
MINI LINE MAGIC MARKER—fine line stick marker—Magic Marker Corp
MINI-METRIC—Brandt Corp
MINIATURE—tripod easel—W. N. deSherbinin Ind
MINICRAFTER—welding and cutting outfits—Airco Welding Products
MINICRATES—rough sawn wood—Carousel Crafts
MINITDRIP—epoxies—Crystal Craft Center
MIRACLE—finger paint & sets—The Morilla Co
MIRADO—pencils—Berol Corp
MIRRORGOLD—bronze powders—Atlantic Powdered Metals
MIRRORLETTER—Scott Plastics
MISKIT—liquid frisket—M. Grumbacher, Inc
MISTY GLASS—spray coating—Pactra Industries
MI-TEINTES—drawing paper—Morilla
MITCHELL, MARIE—varnishes, manuals for decoupage—Marie Mitchell's Decoupage Center
MITCHELL, WILLIAM—Pentalic Corp
MIXO—medium—F. Weber Co
MM MACRA—cord macrame supplies—Bransmor Imports, Inc
MODERN—parallel ruling straight edge—Mayline
MOD ART FRAME—ECEL/Bentley
MODERNATION—bond, cover, duplex—Fox River Eagle A Paper
MOD FRAME—metal frames—Structural Industries, Inc
MOD PODGE—glaze, sealer—Connoisseur Studio
MOD YARN—acrylic fiber craft material—R. W. Mangelsen & Sons
MODEL BRONZE—modeling bronze—Dick Blick Co
MODEL LIGHT—Stewart Clay Co., Inc
MODEL METAL—modeling aluminum—Dick Blick
MODELINE—modeling clay—Binney & Smith, Royal Talens
MODEPLAST—modeling paste—Royal Talens
MODELPOWDER—Royal Talens
MODELITE—slip clay—Model Ceramics
MODERN REFLECTIONS—plaques—Donnae Art Co

MODIFIX—Duester Corp
MODOCLAY—modeling clay—Montgomery Studio
MODO-STONE 1—Montgomery Studio, Inc
MODO-STONE 3—Montgomery Studio, Inc
MODULAR—acrylic colors—Permanent Pigments
MODULART—modular illuminators—Argyle
MOLD-A-PLACK—craft kits—Activa Products, Inc
MOLDATEX—Jess Enterprises
MONA LISA—Koh-I-Noor Rapidograph, Inc
MONARCH—squares and sheets—Acme United Corp
MONARCH—powder paint—Weber Costello Co
MONGOL—color pencils—Eberhard Faber
MONOCHROM—clay—Sculpture House
MONODRAM—illustration board—The Morilla Co
MONROE—tracing papers—Borden & Riley Paper
MON-SAC—totes, handbags, portfolios—Monsacco Int'l
MONTBLANC—writing instruments—Koh-I-Noor Rapidograph, Inc
MONTEREY—paper—M. Grumbacher, Inc
MONTMARTRE—pastel pencils—F. Weber Co
MONZINI—liquid plastic for casting—Adhesive Products Corp
MOONLIGHTER—drawing board and stand—Teledyne Post
MOORE—picture hangers, push pins, thumbtacks—Moore Push-Pin Company
MOPPETS—tissues, greeting cards, art prints—Fair Hill Greeting Cards, Ltd
MORIKI—woodblock paper—Andrews/Nelson/Whitehead
MORILLA BOARD—water color paper—Morilla Co
MOROCCAN SANDS—decorative materials—Westwood Ceramic Supply
MORSO—mitre machine—Victorian Moulding Corp
MORSO—choppers—S&W Framing Supplies
MOSAIC BOUTIP BY CRAFTMASTER—crushed marble and glass wall panel kits—Craft House
MOTO TOOL TORCH—flexible shaft/grinder—Dremel Mfg
MOTO-LATHE—lathe—Dremel Mfg
MOTO-SAW—scroll saw—Dremel Mfg
MOTO-SHOP—jig saw—Dremel Mfg
MOTO-TOOL—grinder—Dremel Mfg
MR. ADAM—wood mannikin—The Morilla Co
MR. MAGIC'S SPARKLE PAINTS—Kaiser Products
MR. SKETCH—felt tip water colors—Sanford Corp
MRS. EVE—wood mannikin—The Morilla Co
MS—pens—Parker Pen Co
MULBERRY—woodblock paper—Andrews/Nelson/Whitehead
MULTI-ART PAINTS—multi-media—Sih Co
MULTI-FLEUR—Studio Twelve
MULTI-GRIDS—grid panels—Graphicraft
MULTI-MATS—precut mat board—Multi Arts Inc
MULTI-MEDIA SCRATCH—glass fiber material—Bienfang Paper Co., Inc
MULTI-PALETTE—Bienfang Paper Co., Inc
MULTI-PASTEL—pastel pencils—General Pencil Co
MULTI-STUDENT—drawing unit—Stacor Equipment
MULTICHROME—colored pencils—General Pencil
MULTICOLOR—colored papers—Pacesa Materials
MULTIFLEX—flexible french curve—Dietzgen
MULTIGRID—slide rules—Chartpak-Cormen
MULTIMASTER—adhesive spray—Tracer Eagle Co
MULTIMEDIA—illustration board—[illegible]
MULTI-PAPERS—[illegible]
MUTT—[illegible]

MUNSELL COLOR STANDARDS—Munsell Color
MURILLO—printmaking paper—Andrews/Nelson/Whitehead
MUSEUM—all-rag board—Charles T. Bainbridge's
MUSEUM—mounting board—Strathmore Paper Co
MUSEUM BOARD—Rising Paper Co
MUSEUM MOUNTING—Windsor Graphics
MUSSINI—brushes—M. Grumbacher, Inc
MUTOH DRAFTING MACHINES—Consul & Mutoh
MYERS CRAFT—canvas, stencils, rings, beads—Myers Craft Mfg Co
MYSTIK—tapes—Borden Chemical
MYSTON—matte finish workable fixative spray—M. Grumbacher, Inc
MYTEE BOND—adhesive—Stanbury Laboratories

N

NAE—North American Enclosures
NAMESIGN—Rydeough Corp
NAMELCARD—art holding cement—Kile David
NAPAMELLI—etching inks—Rich Art Color Co
NAPKAN—laminating film—Gargrid Binding Corp
NARCO—National Aircraft Co
NASHCO—silkscreen—Nashco Products
NASHUA—pressure sensitive and gummed tapes—Nashua Corp
NAT-MAT—mat mount poster boards, paper—National Card, Mat & Board Co
NATRA CURES—[illegible]
NAVIGATOR—pencils—Koh-I-Noor Rapidograph Inc
NAZDAR—silk screen supplies—Nazdar Co
NEEDLECRAFT—markers & pens—Eberhard Faber
NEEDLE POINT—[illegible]—Hunt Mfg Co
NEEDLEPOINT—water color brushes—Art & Sign Brush Mfg Corp
NELSON—[illegible]—Hunt Mfg
NEOLT U.S.A.—drafting furniture—Mayline Instrument Co
NEOPRENE—neoprene tapes—Imperial Adhesives
NEPO—[illegible] markers—Sanford Corp
THE NEVER-LEAD BREAKER—Sargent-Mead
NEVERMELT—rubber cement—Dick Blick Co
NEW ART POWDER COLORS—opaque water colors—Winsor & Newton, Inc
NEW ARTIST—paint by number sets—Craft House
NEW ERA—[illegible]
NEW MASTERS—[illegible]—Hunt Mfg
NEW TEMP—acrylic polymer colors—[illegible]
NEW WAY—[illegible]—Berol Products
NEW WOOD—American Art Clay Co
NEWS LETTER—[illegible]
NEWS POSTER—[illegible]—S. S. Adams
NEWTON'S—[illegible]—Winsor & Newton, Inc
NICHOLSON'S—[illegible]—The Canvas Group

NICHOLSON'S—transparent water color—Peerless Color Labs
NIJI—oil pastel, acrylic colors, watercolors, markers—Yasutomo & Co
NIMRICKS, PATRICIA—decoupage—Connoisseur Studio
NITE BRITE—luminous paint—Craftint Mfg. Co
NOBLOT—ball pens—Eberhard Faber
NO-DAGON—erasers—A. Langnickel, Inc
NO-GLOVE—protective cream—Sculp-Metal Co
NO ODOR SPRAY FIX—Blair Art Products
NO-OX—[illegible]—Colorchrome
NO WASHUP—[illegible]—Sprayway, Inc
NON-CRISP—[illegible] colors—Douglas & Sturgess
NON-SPREAD—textile colors—Rich Art Color Co
NORMA-COLOR—self-adhesive tape—Keuffel & Esser
NORMAGRAPHICS—Keuffel & Esser
NORMA SIGN—transfer letters—Keuffel & Esser
NORMA TAPE—Keuffel & Esser
NORMA TONE—screens & patterns—Keuffel & Esser
NORMA TYPE—transfer letters—Keuffel & Esser
NORMEDGE—steel drawing board edges—Hamilton Guild
NORMAN—kilns—Kiln Supply & Service
NORTON—Behr-Manning Co
NOTABENE—pencil—Swan Pencil Co., Inc
NOUVEL—art supplies—Sakura
NOVA—kilns—Quartz, Ltd
NU-FAB—textile colors—Adhesive Products Corp
NU-GLAZE—wiping stain—Star Chemical Co., Inc
NU-GLU—[illegible] cement—The Carter's Ink Co
NU—[illegible] knives—Hunt Mfg Co
NU-TRAMITE—designers colors—Shiva Inc
NU-TUF EPOXY—[illegible]—Illinois Bronze
NU-TONE—scratchboards—The Morilla Company
NU VIEW—green chalkboards—Garrison Chalkboard
NUFILM—[illegible] silk screen film—Eichberg's Silk Screen Supply
NUPASTEL—sketching sticks—Eberhard Faber
NUTEX—[illegible]—Adhesive Products Corp
NYLOLA—Ideal Brushes, Inc

OLEO—brushes—Damasco, Inc
OLEOPASTO—oil painting medium—Winsor & Newton, Inc
OLFA—cutters—Olfa Products, Inc
OMAR—pencils—Faber-Castell Corp
OMEGA—fountain pens—Commercial Ball Pen Co., Inc
OMEGA—chalk—Weber Costello Co
OMEGA—color pencils—Richard Best Pencil Co
OMNI CASE—palette case—Connoisseur Studio
ONE COAT IT—decoupage—Flora Clinic Extension Co., Inc
180—pens—Parker Pen Co
100% PLUS—transparent colors—Bourges Color
ONE PIECE FRAME—welded aluminum frames—Structural Industries
ONE/TWO—plastic float frame—Dax Mfg
OPALINE—tracing paper, dry cleaning pads & powder—Cardinal Products
OPASCOPE—opaque projector—Projection Optics
OPTEC—digitizer—Auto-Trol Corp
OPTISCOPE—readers & magnifiers—Tetrax
ORANGE STRIP—layout sheet—A&R Plastics
ORAVISUAL—Oravisual Co
ORBIT—electric lead pointer—Alvin & Co
ORIZON R—illustration board—Seth Art Supply
ORION—tracing paper—F. Weber Co
ORNAMENTAL—miniature tripod easel—W. N. deSherbinin Inds
ORPI—oil colors—The Morilla Co
OSBORNE—C. S. Osborne & Co
OSMIROID—pens—Hunt Mfg Co
OSTWALD—oils, casein colors—Shiva Inc
OTHELLO—invisible water color pencils—Swan Pencil
OUTLINE—pencils—Koh-I-Noor Rapidograph
OVAL MASTER—oval mat cutter—Hertz Picture Framing Equipment
OVEN ART—marker for shrink art—Smillie Corp
OVERLAY—control board systems—Magnaplan
OVERLAY THC—tracing paper laminated pad—Bienfang Paper Co., Inc
OWL B—water colors—American Crayon Co
OWL—paper—M. Grumbacher

PADRE—paper board—De Vos International S.A.
PAD-O-PALETTE—paper palette—The Morilla Co
PAILLARD—artists materials—Lewis Carroll Inc
PAINT & TOLE—unfinished tableware trays & baskets—Avalon Mfg Co
PAINT BY NUMBER—Art Award
PAINT BY NUMBER—Craftint Mfg Co
PAINT FOR FUN—oil color set—M. Grumbacher
PAINT IT YOURSELF—[illegible]—Tole Craft
PAINT 'N FUN—Avalon Industries, Inc
PAINT 'N WEAR CLOTHES—painting kit—Avalon Industries, Inc
PAINT PARTY—oil base acrylic paper—Caran Dordan
PAINT PUFFER—acrylic filler—Polymerics
PAINT SAV—paint conditioning agent—[illegible]
PAINTSTIKS—industrial markers—Markal Co
PAINT TESTS—canvas boards—M. Grumbacher
PAINT WITH PENCILS—pencil painting set—Eberhard Faber
PAINTABOARD—Crescent Cardboard Co
PAINTAPANEL—Crescent Cardboard Co
PAINTER'S PALETTE EASEL—Handcrafted Originals
PAINTEX—dye thickener—Fezandie International
PAL AID—palette attachment—[illegible]
PALETTE PAK—color wheel—Palmer Paint Products
PALETTE ADAPTER—W. N. deSherbinin Ind
PALTRAY—plastic palette tray—Universal Supply
PANAPRESS—arbor press—Colbert Industries
PANAVISE—work holder—Colbert Industries
PANDA—oil pastels—The Morilla Co, Royal Talens
PANO—paint-by-number sets—Craft Master Corp
PANORAMA—pencils—Stabilo
PANTOGRAPHS—Arco Wood Specialties, Inc
PANTONE—color & black markers—Pantone, Inc
PANTONE—inks & markers—Letraset USA, Inc
PAPER CARVING—Octagon Art
PAPER BIRDS—[illegible]—Markal
PAPERART—paper making supplies—Fairmont Co
PARADISE—pencils & coloring sets—Venus Esterbrook Corp
PARAGRAFT—straight edge—Chartpak-Cormen
PARALINE—drafting instruments—[illegible] Industries
PARALLEL—drawing unit—Teledyne Post
PARAPLEX—[illegible]—[illegible] Chemicals
PARA-PAQUE—clear red transparent masking film for overlays & separations—Zipatone, Inc
PARA-TINT—[illegible]—Zipatone, Inc
[illegible]

PASTELLO—chalk type crayons—The American Crayon Co
PASTOSE WHITE—underpainting oil white—Permanent Pigments, Inc
PATAPAR—translucent overlay parchment—Paterson Parchment Operation
PATA TRACE—translucent blue print papers—Bienfang Paper Corp
PATENT BLACK—masking ink—M. Grumbacher, Inc
PATENT RED—masking ink—M. Grumbacher, Inc
PATIQUE—Rub 'N Buff
PAVONINI—brushes—Robert Simmons, Inc
PAYONS—water color crayon—The American Crayon Co
PEACOCK—water color paint sets—Binney & Smith, Canada Crayon Co
PEACOCK—[illegible]—[illegible] Handicrafts
PEARLIZER SPRAY PAINT—Pactra Industries
PEBBLES—mat board—Chas. T. Bainbridge's Sons
PEDIGREE—imported paris pencils—Arnold Corp
PEDIGREE—pencils—Empire Pencil
PEEL N' MOUNT—mounting board—Hurlock Bros
PEEL OFF—crayons, china markers—Faber-Castell
PEEL AND PAT—sheets—W. F. R. Ribbon Corp
PEEL PRESS 'N MOUNT—adhesive board—Coffee Photo Mount
PEERLESS—electric erasers—Bruning Industries
PELIKAN—artist materials, ink—Koh-I-Noor Rapidograph, Inc
PELIKAN—fountain pens & ink—Pentalic Corp
PEN PARKER—pens—Parker Pen Co
PEN SPARKLE—cleaner for pens and pointshades—Sparg Products
PEN SPARE—ink—Sparg Products
PEN-O-PAQUE—opaquing pen—Sanford Corp
PENCIL/PAPERCATCHER—drawing board attachment—Engineering Equip
PENCILITE—masking cloth—Teledyne
PENDO—clay—Connoisseur Studio, Inc
PENETTE—signature pens—Alvin & Co
PENOGRAPHIC—india ink pens and nibs—Faber-Castell Corp
PENTEL—fountain pen ink—Sanford Corp
PENWORK—ink drawings—[illegible] Studio of Tiffany
PEOPLE—[illegible]—Borden & Riley Paper
PERCALINE—[illegible]—[illegible] & Co
PERLEE—pens, markers—Pentel of America
PERMA—oil colors—Rich Art Color Co., Inc
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]

O

[illegible]

P

P.F.—transfer sheets—Keuffel & Esser
P.F.S. CANVAS—North American Enclosures, Inc
P.G. ALPHACUT—chalk—Weber Costello Co
PLA—[illegible]
PMS—Pantone, Inc
P.T.—technical pens—Commercial Ball Pen Co
P.T.—[illegible]
PAA—[illegible]—Teledyne Post
PAASCHE—airbrush—Paasche Airbrush Co
[illegible]

BEST COPY AVAILABLE

[illegible]

Q

[illegible]

R

[illegible]

BEST COPY AVAILABLE

S

SAKURA—colors—Sakura Color Product

SAN DIEGO—brushes—Ideal Brushes

SANDY—sabeline brushes—A. Langnickel Inc

SANFORD'S—adhesives, felt-tip markers, fountain pen and inks—Sanford Corp

SANGUINE—chalk—Canadda Crayon Co

SANTA FE—artist's brushes—A. Langnickel

[illegible]

BEST COPY AVAILABLE

SUPRO—R.C. paper and film processor—Supro Lith Graphic Arts
SUPRO LITH—ortho films—Supro Lith Graphic Arts
SUPRO PRINT—stabilization paper—Supro Lith Graphic Arts
SUPRO RC—processor, camera—Supro Lith
SUPROMAT PHOTO—photo papers and films—Supro Lith Graphic Arts
SURE SCALE—drafting film—Bruning Div. of A-M
SURE SCULPT—clay modeling and sculpture kit—The Craftool Co. Inc
SURFIT—glass switch plates—J. G. Budd
SURE LOK—locking P B elements—General Binding
SURESET—etching ink compound—Graphic Chemical & Ink Co
SURFORM—surface forming tools and sculpture kit—Stanley Tools
SUSSEX—sketching easel—Winsor & Newton, Inc
SUZUKI—sumie paper—Andrews/Nelson/Whitehead
SWAN—Canada Crayon Co
SWANO—water soluble dry oil pencils—Swan Pencil Co, Inc
SWIFT EAGLE—rubbercraft kits—Leisurecrafts
SWINGER—pen—Parker Pen Co
SWISS—epoxy glue—Co-In Industries
SWISS CLIPS—framing clips—European Supplies
SYNSTRAW—viscose rayon strands—Arts, Inc
SWIVEL KING—silk screen knife—Ulano Products Co
SWIZZ CHEEZ—template—Timely Products Co
SYMBALTAK—pictorial symbol shading sheets—Chartpak
SYMPHONIC—water colors & sets—M. Grumbacher
SYNCHROMATIC—transparent water color—Salis International
SYNTHOWOOD—plastic wood type mender & filler—Amberod Co
SYSTEMARK—pens—Parker Pen Co

T

TD—drawing pens—Faber Castell
THS—surveying instruments—Charvoz-Carsen
TK FINE—lead, lead holders—Faber Castell Canada
TTT—tracing parchments—Borden & Riley Paper
TABBIES—letter systems—Scott Plastics
TABLEAU—block printing, etching papers—Technical Papers Corp
TABLE TOPPER—displays and lecterns—Charles Mayer Studios
TABLEMOUNT—drawing board cover—Bienfang Paper Co
TABOUR STUDIO—trays—The M. P. Goodkin Co

TABOUR TRAY—trays—The M. P. Goodkin Co
TABTYPE—typewrite correction material—Tartype, Inc
TAC 1—mounting, laminating press—Drytac
TAC 2—mounting, laminating press—Drytac
TAC 3—mounting, laminating press—Drytac
TACKMASTER—bulletin boards—Mason Woodcraft, Inc
TACKMASTERS—tackers—Markwell Mfg. Co., Inc
TACK 'N DRAPE—[illegible] glue—California Titan
TACROGRAPH—[illegible]cal fountain pens—Tacro
TACTYPE—d[illegible] lettering and symbols—Tactype, [illegible]
TAD—crayon—Richard Best Pencil Co
TAL COAT—enamels—Talleman Corp
TALENS—colors—Morilla
TALENT SCOUT—child's double easel—Anco Wood Specialties, Inc
TANGENTS—one art kit—Synergistics Research Corp
TANKFUL OF INK—refills—Lindy Pen
TAP—3-D molds—Tap Plastics, Inc
TAPEMASTER—tape dispenser—Seal-O-Matic
TARA—canvas and paper products—Tara Materials
TARA MAT—adhesive framing fabrics—Tara Materials, Inc
TAUBES—mediums, varnishes, painting knives—Permanent Pigments, Inc
TAUBES—sable oil brush—Robert Simmons, Inc
TEACH YOURSELF BOOKS—David McKay Co
TECH A1—mechanical lead holders—Alvin & Co
TECH DA DE LUX—mechanical lead holders—Alvin & Co
TECH GRAPH—lettering sets—Alvin & Co
TECHNAL—dry mount presses—Technal Corp
TECHNICO—adjustable triangles—Charrette
TECHNICRAYON—Koh-I-Noor Rapidograph
TECHNIFAX—drafting films, glass cleaner—Scott Graphics, Inc
TECHNITOP—drawing board—Stacor Corp
TECHNOS—technical fountain pen—Koh-I-Noor Rapidograph, Inc
TECHNOSTONE—Faber Castell Corp
TEENCRAFT—paint-by-number accessories for juveniles—Tole Craft Products, Inc
TEGUOR—charcoal sticks—Rich Art Color Co., Inc
TEKA—brushes—Teka Fine Line Brushes
TELEDAR—drafting film—Teledyne Post
TELEGEL—Teledyne Post
TELETEX—Teledyne Post
TELE VISIBLE—TV field pad—Bienfang Paper Co
TELL 'N VUE—easels—Charles Mayer Studios
TEMPERA—colors—Durable Arts
TEMPERADISC—colors—Reeves Canada
TEMPERABLOCKS—solid tempera—Stafford-Reeves
TEMPLAR—pencils—Reliance Pen & Pencil
TEMPO—erasers—Weber Costello
TEMPRA MARKER—tempera color in marker form—Rich Art Color Co., Inc
TEN PER TONE—poster paints—Binney & Smith
TERRACHROME—crayon—Reeves & Sons Ltd
TESTRITE—brayers, art materials—Testrite Instrument Co., Inc
TEXART—poster color, easels, canvas—Texas Art Supply Co
TEXCEL—cellophane tape—Permacel Le Page's
TEXTURA—mat boards—Rupaco Paper Corp
TEXTURE BLACK—oil color—Shiva Inc

TEXTURE WHITE—underpainting white—Permanent Pigments, Inc
TEXTURED METALIZED PLASTICS—surface-textured films—Coburn Corp
T-GRADE—marking inks—Marsh Stencil Machine
THALO—colors in oil, watercolor, casein, etc—M. Grumbacher, Inc
THAYER & CHANDLER—artists' air brushes—Thayer & Chandler
THAYER DESIGNS—art prints & reproductions—Game & Art Gallery
THERM-A-BIND—adhesive binding—General Binding
THERM-O-LOK—hot melt adhesive—Imperial Adhesives & Chemicals
THERMOMATIC—Teledyne Rotolite
THERMOSCREEN—silk screenable resin emulsion—Imperial Adhesives & Chemicals
THERMOWELD—heat sealable adhesive—Imperial Adhesives & Chemicals
THICKNER—dye paste for silkscreen printing—Fibrec, Inc
THINNET—rubber cement thinner—Shiva, Inc
THINKER—color pencils—Joseph Dixon Crucible Co
THINSOL—thinner for all colors—Durable Arts
THREAD N' THINGS—looms—Hobby Time, Inc
3M—pressure sensitive tapes—The 3M Co
3M SPRAY MENT—aerosol spray adhesive—3M Co
THRIFT SEAL—laminating plastic—[illegible] Bros
THRIFTCOTE—white display boards—Rupaco Paper Corp
THRIFTMASTER—drafting table—Stacor
THRIFTY case compass—Alvin & Co
THRIFTY SATIN—water repellent satin—W. F. R. Ribbon
TIA—loom—Northfield Loom
TICKOPRESS—rotary printers—Monarch Marking Systems, Inc
TICONDEROGA—pencils—Joseph Dixon Crucible
TIDY TEMPS—tempera—Dick Blick Co
TIDY TUBS—watercolors—Dick Blick Co
TIFFANY GLASS—coatings for glass—Pactra Industries, Inc
TIGER—pencil—Swan Pencil Co., Inc
TIGERAG—graphic art paper—Tara Materials, Inc
TIKA—driftwood polish—Driftwood House
TILE BRITE—mosaic tile—Karco, Inc
TILE 'N FRAME—outlined tile painting set—Palmer Paint Products
TILE TITE BRAND—mastic—Karco
TILT HEX—templates—Timely Products Co
TIMBER TOPPER—Brewster Corp
TIMBERCREST—sketch box—Anco Wood Specialties, Inc
TINTBERLINE—pencils—Koh-I-Noor Rapidograph, Inc
TIP—tinaline marking pens—Berol Pencil
TISSU GLAS—decoupage kit—Hanson Design, Inc
TISSU GLAS—candles—Hobby Time, Inc
TISSUE THINGS—art and crafts kits—Brecoda
TITAN—casting resin products—California Titan Products, Inc
TITAN—erasers—Weldon Roberts Rubber Co
TI WHITE—retouching white tempera—Triangle Color
TIZIAN—oil colors, brushes—F. Weber Co

T-MATE—Hoyle Engineering Co
TOLE ARTIST—tole paints, brushes—Talleman Corp
TOLE CRAFT—paint by number (on metal) accessories—Tole Craft Products, Inc
TOLE TIQUE—paints & finishes—Cowman Campbell Paint Co
TOM SAWYER—finger paints—Avalon Industries
TOMKINS TELEPAD—TV visualizing layout pad—Arthur Brown & Bro., Inc
TOP MARKER—Staedtler
TOP SHEET—shading film—Craftint Mfg. Co
TOPFLIGHT—tracing vellum—Fullerton Sales Co
TOTAL FRAME—Kulicke Frames
TOTE KART—Charles Mayer Studios
TOUCH AND GO—correction fluid—Eberhard Faber, Inc
TOUCH 'N GLO—instant wax metallics—Ceramichrome
TOUCHUP—brushes—Magnus Craft Materials
TRACE CLEAN—drafting powders—Charrette
TRACEMASTER—tracing tables—Stacor
TRACO—mechanical pencils—Baumgarten's
TRADER—Lewis Artists Materials
TRADITIONAL—lithographic press—Rembrandt Graphic Arts
TRANS ARTYPE—dry transfer lettering sheets—Artype, Inc
TRANS STAY—film—Transilwrap Co
TRANSART—Budget Bobby
TRANSCRIPTS—rub on dry transfer—Ken Brown Studio of Calligraphic Art
TRANSFER IT—Carousel Crafts
TRANSFER TYPE—Cello Tak Mfg. Inc
TRANSFERTECH TYPE—dry transfer—Transfertech, Inc
TRANSCILO—decorative lamp shade kits—Jubique
TRANSIL GA—coated film for drawing—Transilwrap
TRANSILKOTE—film—Transilwrap Co
TRANSIL MATTE—film—Transilwrap Co
TRANSITATE—acetate sheets—Projection Optics
TRANSKOTE—laminating film—Transilwrap Co
TRANSOPAQUE—workable masking sheets—Bourges Color Corp
TRANSPAK—symbols die cut—Chartpak
TRANSPAQUE—opaque projector—Projection Optics Co
TRANSPARA—film—Seal, Inc
TRANZ A—ceramic underglaze—Ceramichrome
TRAP FRAME—Kulicke Frames
TRAVEL GRAPH—overhead projector—Projection Optics Co
TRAVIATA—pencil—Swan Pencil Co., Inc
TRAX—sumi supplies, markers—Trax Co
TREASURE GOLD—wax gilt—Connoisseur Studio
TREASURE PRINTS—prints—Connoisseur Studio
TRI ACE—Tri-Ace Retouch Colors
TRIAD—dup. & mimeo papers—Hoinca Trading
TRIANGLE—opaque water colors—Triangle Color
TRIGGER FLO—fountain stencil brush—Diagraph Bradley Industries, Inc
TRIMGUIDE—steel utility straight edge—Hexworth Guild
TRIMLITEN—photo comp trimmer—Portage of Akron
TRIPLE A—construction paper—American Crayon
TRIPLE DUTY—sharpeners—Alvin & Co
TRITAN—primed linen canvas—Anjac Products
TRITAR—wetting agent—Triangle Color Co
TRITON—Teledyne Rotolite

TRIUMPH—paper cutter—Michael Business Machines Corp
TROJAN—bond, onionskin, ledger—Fox River/Eagle A paper
TROJAN LAID—bond—Fox River/Eagle A Paper
TROJAN MANUSCRIPT—cover—Fox River/Eagle A Paper
TROYO—woodblock paper—Andrews/Nelson/Whitehead
TRU ANGLE—adjustable triangles—Alvin
TRU EDGE—board straightener—Cardinell Products
TRU LINE—T-square—Anco Wood Specialties
TRU MODEL—Milton Bradley Co
TRU VUE—non-glare picture glass—Dearborn Glass
TRU TONE—Milton Bradley Co
TRU TONE—ceramic underglaze—Re-Ward Ceramic Color Mfrs
TRU TONE—colored papers—Arthur Brown
TRYCITE—transparency film—Dow Chemical
TUBE O'TACKY—Stokes McKelvie
TUCK—drafting tape—Alvin
TUCKTAPE—pressure sensitized tape—Tuck Ind
TUF—spray finish—National Solvent Corp
TUF ART—plaster—U.S. Gypsum Co
TUF BAK—Bela Marking Co
TUFFSUN—aerosol fixatives—M. Grumbacher, Inc
TUFTEAX—natural latex—Imperial Adhesives
TUFTEX—diazo—Teledyne Post
TURNER—artists' water color outfits—Winsor & Newton, Inc
TURPENOID—turpentine substitute—F. Weber
TURQUOISE—drawing pencil—Berol
[illegible]—drafting film—Bruning Div
TWIN SOCIETY—paint set—Art Award Co
TWIN TAK—dry mounting sheet—Color Vu Corp
TWIN TAK—Ulano Graphic Arts
TWINKLE PODGE—craft finish—Mangelsen & Sons
TWINKLETTE—epoxies—Crystal Craft Center
TWIST VEL—satin backed velvet ribbon—W F R Ribbon Co
TWO LIONS—metal powders & leaves—Gold Leaf & Metallic Powders
TWO TON—epoxy—Devcon Corp
TYNALOID—acrylic brushes—Robert Simmons
TYPERASE—bond & onionskin—Fox River/Eagle A Paper

U

U.H.U.—adhesives—Faber Castell Canada
U.L.—oil colors—Utrecht Linens
U.S.G.—casting plaster—U.S. Gypsum
ULANO—Ulano Products
ULANOGRAPH—padded masking film—Ulano Graphic Arts Supplies
ULTIMATIC—mat cutter—Arthur Brown
ULTRA #1—North American Enclosures, Inc
ULTRA #3—North American Enclosures, Inc
ULTRA CANVAS—North American Enclosures, Inc
ULTRA CRYLIC—Palmer Paint
ULTRA GLO—Chenco

ULTRA PLUS—platemaker—NuArc
ULTRA TEMP—tempera—Palmer Paint Products
ULTRA WHITE—oil color—Shiva, Inc
ULTRACAL—gypsum cements—U.S. Gypsum
ULTRAMEDIATE—diazo paper intermediates—GAF Corp
ULTRAPAQUE—white retouching ink—Faber Castell Corp
ULTRASONIC—brush cleaner—Faber-Castell Corp
UMBRIA—handmade litho paper—Crestwood Paper Co
UNISCO—picture hangers—United Mfrs. Supplies, Inc
UNI ART CO—colors, casein, plastic, oil, water—The Craftint Mfg. Co
UNDERLAY—control board systems—Magnaplan
UNDERPAINTING WHITE—oil color—Shiva Inc
UNI—pen, lead holder, leads, drafting pencils—Yasutomo & Co
UNIC—drafting tables—Charvoz Carsen
UNICORN—primed linen canvas—Anjac Products
UNIFLEX—shelving—Bernard Franklin Co
UNI-FRAME 20, UNIFRAME 40—aluminum clips—Eubank Frame Co
UNI GRAPHIC—white opaque ink and pen—Alvin
UNI GRAPHIC—white pens, black pens—Commercial Ball Pen Co., Inc
UNIGRAPHIC—white ink and pen—Illustrator Pen Prod
UNI STAK—tube filing system—Plas Guard Prods
UNIMARK—pens—Maxipoint, Inc
UNIMART—United Cutlery and Hardware Products Co
UNIPLAST—lettering guide—Universal Supply
UNITAK—pressure sensitive adhesive—Imperial Adhesives & Chemicals
UNITECH—lettering equipment—Charvoz-Carsen Corp
UNIVERSE—pencils—Alvin & Co
UNIVERSE—easels, tables, leads, mechanical pencil—Universal Supply Co
UNIVERSE LEADHOLDERS—Sargent/Hood
UNIVERSAL—brush—Art & Sign Brush Mfg
UNIVERSAL COUNTERBALANCE—Cardinell Products
UNIVERSAL—ground—Graphic Chemical & Ink Co
UNIVERSAL—pencil pointer—Ference Construction Co
UNIVERSAL—shear sharpeners—E-Z Tool/Universal
UNIVERSAL—tables—American Blueprint Co., Inc
UNIVERSAL—vellum tracing pad—Bienfang
UNIVERSATILE—table—Universal Supply
UNIVERSITY—oil color & sets—Winsor & Newton
UNIVERSITY WHITE—drawing paper—Alvin & Co
[illegible]—paints—Wilson Condon
URACLE—rubber cement erasers—Union Rubber
UTILITY—markers—Lindy Pen
UTILITY—tracing paper—F. Weber Co
UVA—colored chalks—Binney & Smith, Inc

V

V.P.D.—Joshua Meier
V-FILM—shading backed film—Craftint Mfg. Co
V-MODEL—pedestal drafting table—Mayline
V-TRACK—drafting machines—Vemco Corp
VA-DUN—poster colors, dry colors, brushes, papers, pastels, plasteline—Duncan Vail Co., Inc
VALOGRAPH—drafting tables, lettering equipment—Valograph Co
VALAMATIC—Valograph Co
VALET—drafting tables—Valograph Co
VALIENT—drafting tables—Valograph Co
VALITE—light tables—Valograph Co
VALVESPOUT—rubber cement, thinner dispenser, airbrush water dispenser—Continental Arms Corp
VAN DYKE—easels—Eberhard Faber
VAN GOGH—bristle artist oil brush—Delta Brush
VAN GOGH—oil colors—Morilla Co., Royal Talens
VANGUARD—Valograph Co
VANGUARD I—acrylic colors—Hunt Mfg. Co
VANTI—Valograph Co
VAPORSEALS—heat transfer designs—Game Art Gallery
VAPOVEL—Teledyne Post
VARAFONT XL—Kroy Industries
VARATAPE—Kroy Industries
VARATONE—Kroy Industries
VARIABLE—taborets—Gamber Johnson
VARSITY—tables—Saxon American Corp
VASAL—Valograph Co
VATICAN—art casting stone—Sculpture House
VEGA—plastic tip pen—Venus Esterbrook
VELASQUEZ—brushes—M. Grumbacher, Inc
VELCRO—hook and loop fabric—S & W Framing
VELFEL—craft felts—Continental Felt Co
VELFLUFF—craft material—O-P Craft Co., Inc
VELLUM V-120—tracing papers—George Vincent
VELOURA—mat boards—Rupaco Paper Co
VELVA GLO—fluorescent papers, colors, sign cloth—Radiant Color Co
VELVA TEMPRA—opaque water colors—Kay Color
VELVATEX—dustless chalk—American Crayon Co
VELVERETTE GLUE—heavy white resin glue—Slomons Laboratories, Inc
VELVET—ceramic glaze—Re-ward Ceramic Color
VELVET—ball pencil line, black lead pencil—Venus Esterbrook Corp
VELVET TOUCH—transfer lettering—Chartpak
VELVETOUCH—velvetizing system—Rub 'N Buff
VELVETTE—velour ribbon—Lion Ribbon Co
VELVETYE—velvet ribbon—W F R Ribbon
VELVO PLATE—black & bulletin boards—Richmond School Furniture
VEMCO—drafting instruments—Vemco Corp
VENEER TOUCHWOOD—Woodring Craft
VENETIA—watercolor pads—Bee Paper Co
VENUS—U.S. Bronze Powders
VENUS—pencils—Faber Castell
VENUS—drawing pencils, leads, erasers, ball pens—Venus Esterbrook Corp
VERA WATERS—Budget Bobby
VERDE ANTIQUE—Vermont Marble
[illegible] Weiss, Pa

VERIFAX—photo copier—Eastman Kodak
VERITHIN—colored marking pencils—Berol
VERMEER—water color brushes—Utrecht Linens
VERNER—folding studio easel—Reeves Bros
VERSA FRAME—Profab Inc
VERSA PANEL—display panel—Arlington Aluminum
VERSA VEL—tracing vellum—Teledyne Post
VERSAGRAPHIC—protractor head—Vemco Corp
VERSALOG—dual faced log slide rule—Frederick Post Co
VERSATEX—textile colors—Durable Arts
VERSATILT—counterpoise—Vemco Corp
VERSATRIG—slide rule—Teledyne
VETAX—resin emulsion—Imperial Adhesives & Chemicals
VEX STAR—circular slide rules—Alvin & Co
VIBRA CRYLIC—Palmer Paint Products
VIBRA TEMP—Palmer Paint Products
VIBRO GRAVER—engraver—Burgess Vibrocrafters
VIBRO MARKER—engraver—Burgess Vibrocrafters
VIBRO TOOL—engraver—Burgess Vibrocrafters
VICTOR—sketching easel—Anco Wood Specialties
VICTORIA—pencils—George Rowney & Co., Ltd
VIDEO—claycoated paper—Arthur Brown
VIDEO GAGE—color, value, composition and proportion chart—Dexton Prods
VIDEO-GRAPH—flannel boards—Charles Mayer Studio
VIKING—drafting machines—Alvin
VILLAGER—studio easel—Anco Wood Specialties
VIM KIT—visual instructional materials kit—Chartpak
VINREZ—heat sealable resin emulsion—Imperial Adhesives & Chemicals
VINYLOID—fixatif—Andrew Jeri Co., Inc
VINYLWELD—water based adhesive—Imperial Adhesives & Chemicals
VISA—markers—Charles Sherwood
VISAID—pens, pencils for overhead trans.—Joseph Dixon Crucible
VIS-A-VIS—visual aid pen—Sanford Corp
VIS-I-BLOK—drafting appliques—Charrette
VISICOLORS—cut out color film—Visi Graphics
VISIONAIRE—studio furnishings—Stacor
VISISYMBOLS—dry transfer symbols—Visi Graphics
VISITAPES—pressure sensitive tapes—Visi Graphics
VISITINTS—shading films—Visi Graphics
VISITYPE—dry transfer lettering—Visi Graphics
VISUAL COMMUNICATION CABINETS—wall cabinets—Oravisual Co
VISUAL CONTROL—Oravisual Co
VISUALON—easel surface—Oravisual Co
VISUMARK—marker pads—Sam Flax
VISUSTATE—for overhead projector cels—Magnaplan Corp; Visual Paper
VIVICHROME—color pencils—Richard Best Pencil
VIVIDRY—screen ink—Colonial Printing Ink
VIVI TONE—Milton Bradley Co
VOGART—paint tubes—Craftint Corp
VOGUE—showcard, poster, figurine colors—Iddings Paint Co., Inc
VU GRAPH—projector—Charles Beseler Co
VU LYTE—projector—Charles Beseler Co
VYCO—board covering strip tape—Alvin & Co., Inc
VYCO BOND—bonding agent—Alvin & Co., Inc
VYCO STRIP—tape for affixing Vyco to drawing board, tables—Alvin & Co., Inc

BEST COPY AVAILABLE

[illegible]—decorative materials—[illegible] Corp
[illegible]—formula for removing oil stains—Alvin & Co

W

W & A—all rag mounting board—Andrews/Nelson/Whitehead
[illegible]—easels—Charvoz Carsen
WALCH JUNIOR BOOKS—David McKay Co
WALCO—craft items—Walco Products Corp
WALES—ox hair stroke brushes—Sole-Horton Brush
WALKER—pug mills—Cole Ceramic Labs
WALLACE—Palmer Sales, Inc
WALLWOOD—frame—Structural Industries
WALTHAM—chalk—American Crayon Co
WARNER KUSTOM—frames—Kulicke Contract
WARP AND WOOF—weaving board, kits—[illegible]
WARWICK—brushes—Sole-Horton Brush Co
WASCO—wax crayons—The Hoyle Co., Royal Talens
WATERFORD—water color paper—Bienfang paper
WEAREVER—David Kahn, Inc
WEATHERSETTER—Charles Mayer Studios
WEATHERED WOOD FRAME—Photo Art Frame
WEATHERSTONE—New York Graphic Society
WEAVEASY—Designers Artists Crafts
WEAVE-RITE—fabric making kit—The Crafted Co
WEAVER'S DELIGHT—Household Loom Co
THE WEAVING PLACE—Fibre Craft Materials
WEBCO—wax crayons—Weber Costello Co
WEBER—imported drawing instruments—F. Weber Co
WELLER—hand tools—The Cooper Group
WELMCO—Western Mfg Co, Inc
WESKETCH—tracing paper—Universal Supply Co
WESTAR—art school-stationery supplies—Sargent/Hood
WESTCOTT—rulers—Acme United Corp
WESTERN—Western Mfg Co
WESTERN CLAY MACHE—paper mache modeling compound—Western Pulp Products Co
WESTMINSTER DELUXE—oil color box—Winsor & Newton, Inc
WESTRAN—crafts—Western Trimming
WESTWOOD—pens—Bond
WET PAINT—pencil colors—Illinois Bronze Powder & Paint
WHISKEY DIP—plastic dip film—Brocade
WHISPER SPRAY—spray foam adhesive—Imperial Adhesives & Chemicals
WHISTLER—artist brushes—F. Weber Co
WHITE GLUE—polyvinyl acetate glue—Carter's Ink
WHITE GREASE—lubricant spray—Sprayway, Inc
WHITE IRISH GLUE—PVA glue—Stafford-Reeves
WHITE LABEL—pencils—Koh-I-Noor Rapidograph, Inc
WHITE SABLE—artist brushes—Robert Simmons
WHITE STAR—chalk—American Art Clay Co
WHITE TAPE—measuring tape—Evans Rule Co
WHITE VELVET—erasers—Alvin
WHITNEY ROTARY—hair and water color brush—Robert Simmons, Inc
[illegible]—craft supplies—[illegible] Corp
[illegible]—pens—[illegible] Inc
WILHOLD CONTAX—cement for aluminum crafts—Wilhold Glues, Inc
WILHOLD GROUTITE—grout additive—Wilhold Glues, Inc
WILTON—bristle brush—Robert Simmons, Inc
WILTON—oil color brushes—Winsor & Newton, Inc
WINDSOR GRAPHICS—Windsor Graphics, Inc
WINFIELD—brushes—Sole-Horton Brush Co
WIN-GEL—oil color medium—Winsor & Newton
WINNER—pencils—Faber Castell Corp
WINSOL—paint solvent—Winsor & Newton
WINSOR—charcoal—Winsor & Newton, Inc
WINSOR WHITE—oil color—Winsor & Newton
WINSTED CONSERVA—board—Rising paper
WINSTON—tracing paper—Eugene Dietzgen Co
WINTEX—fabric oil colors—Winsor & Newton, Inc
WINTON—cotton loom canvas—Winsor & Newton
WIREMASTER—wirebound notebooks—American Pad & Paper Co
WISE—metallic powders, stains—Reward Ceramic Color
WISE OFF—washable crayons—Avalon Inds
WISS—scissors—The Cooper Group
WIX & WAX—candlemaking supplies—Brocade
WIZARD GUM—erasers—Weldon Roberts
WOLD—air brush—Wold Air Brush Mfg Co
WOLF—primed linen canvas—Anco Products
WOLFF—carbon pencils—The Hoyle Co., Staedtler
WOLSEY—Wolsey Co
WONDER COLOR—Ideal Brushes, Inc
WONDER CUTTER—foam cutter—Snow Foam Products, Inc
WONDERGLUE—glue—The Artist Shack, Inc
WONDERWAX—wax medium—Sculpt Your Own Bronze
WOOD ART KITS—paint on wood kits—Wooden Ounce Co
WOODLAND TEMPLE and ID FRAMES—Kulicke Frames
WOOD U TONE—wood—Talcomar Corp
WOODIES—circular wooden discs—Carnival Arts & Crafts
WOODCREST—sketch box—Anco Wood Specialties, Inc
WOODHAVEN—tabouret—Anco Wood Specialties, Inc
WOODLOC—Kulicke Frames
WOODMASTER—four post table—Stacor Corp
WOODSMAN'S CRAFT—frames, rods, rings—Woodring Crafts
WOODSTOCK—sketching easel—Anco Wood Specialties, Inc
WOODSTOCK—sketch pads—Permanent Pigments
WORCESTER—vair stand—American Blueprint Co
WORLD OF COLOR—brushes—Ideal Brushes
WORLD FAMOUS ART—art reproductions on canvas—Bro Art Dist
WORTHMORE—pencils—Faber Castell Corp
WREN—airbrush—Binks Mfg Co
WRICO—drawing instruments—Cardinell Products
WRICOPRINT—lettering sets, guides, and pens—Wood-Regan Instrument Co., Inc
WRINKLOUT—canvas restorer-tightener, canvas dust & wrinkle remover—Eaton's Frameway
WRITE A SIGN—Morgan Sign Machine Co
WRITE BROS.—pens—Paper Mate
WRITE ON—block [illegible] ink—Sax Arts & Crafts

X Y

X-ACTO—knives, tools, kits—X-Acto, Inc
X-BAR—Charles Mayer Studios
X-CEL—straight edge grid board—Anco Wood Specialties, Inc
X-MARK—register tape—Bienfang Paper Co
XACTE—hand tools—The Cooper Group
[illegible]—wood moldings—Kyle, Inc
XRA—Teledyne Rotolite

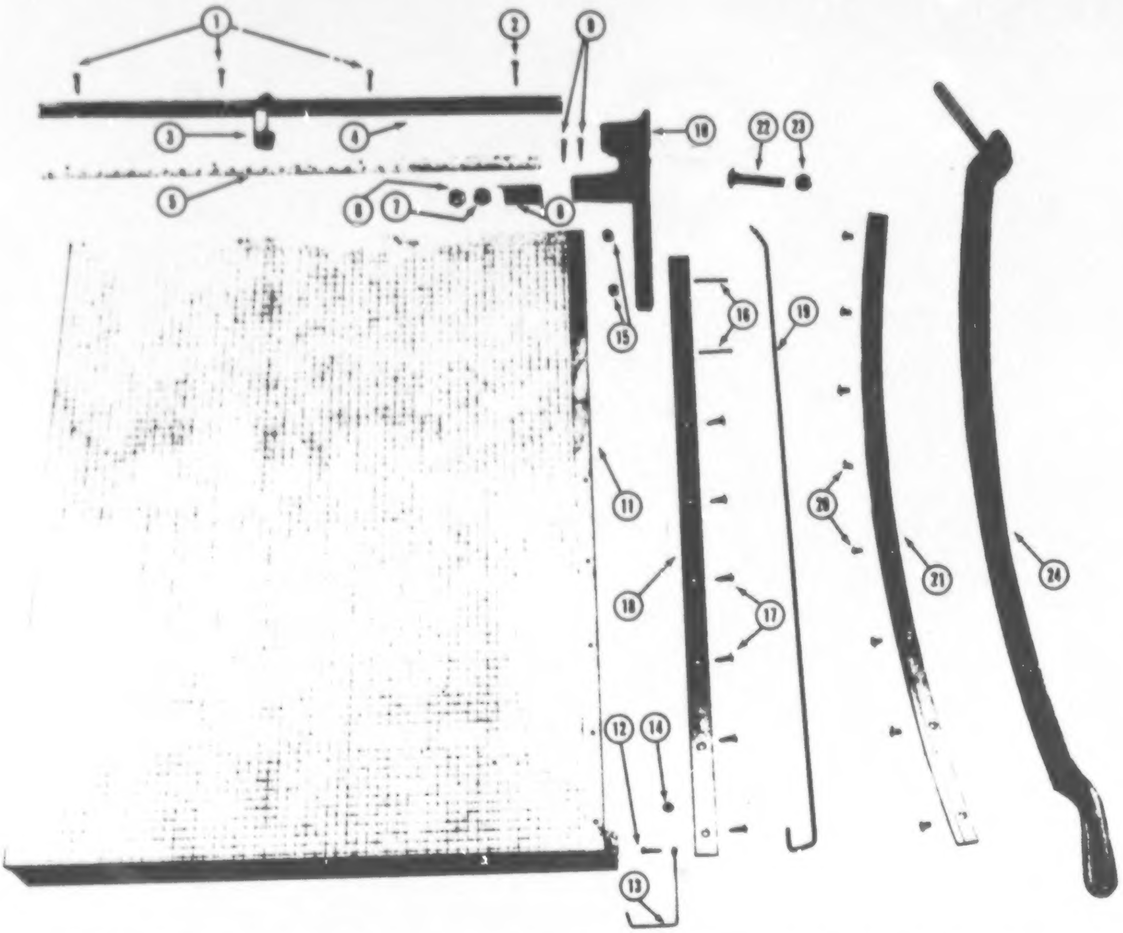
YALEY—candle crafting supplies—Yaley Enterprises
YANKEE PEDDLER—Burbank Bros
YARN BARN—yarn dispenser—Dick Blick Co
YARNBENDERS—looms—Hobby Time, Inc
YASUTOMO—brushes, woodcarving kit—Yasutomo
YELLO WHIZ—sable, grey camel hair quill brushes—A. Langnickel, Inc

Z

ZAM DAM—Vista Products
ZEAL ART—A. I. Friedman, Inc
ZEC—quick drying oil color tube consistency medium—M. Grumbacher, Inc
ZEVLON—artist hairs—[illegible]
ZIM'S SUPER COATE—clear resin spray—Zim's
ZIM'S SUPER THICK—white glue—Zim's
ZIP—highlighter—Alvin & Co
ZIP-A-LINE—tapes—Zip-A-Tone, Inc
ZIP-A-TONE—pressure sensitive shading screens, symbols, patterns & solid color sheets—Zip-A-Tone, Inc
ZIP AWAY—palettes—Bee Paper Co., Inc
ZIP GRIP—adhesive—Devcon Corp
ZIP MARK—pens—Alvin & Co
ZIP WHEEL—calculator—Alvin & Co
ZIPAX—packaging resin emulsion—Imperial Adhesives & Chemicals
ZIPBOND—adhesive—Tescom Corp
ZIPPY—cutting instrument—Alvin & Co
ZODIAC ROUNDS—decals—Marketing 70
ZUMI—M. Grumbacher, Inc

Ingento
PAPER CUTTER

DIRECTIONS & PARTS LIST
Model Number 1182



When reordering replacement parts, be sure and give model number of cutter, as well as the Ideal part number for the specific parts needed.

Name of Part	Ideal Part No.
* 1 Screws for Ruler [Set of 3]	26474
* 2 Screw for Ruler and Guard	25522
3 Adjustable Guide Assembly	2-3800
4 Guide Channel	2-3672
5 Ruler	2-3672
6 Lock Nut	25423
7 Spring Nut w/Hole	2-3901
8 Spring	25434
9 Screws for Base Casting [Set of 2]	25528
10 Base Casting	2-3862
11 Board w/Legs	2-3082
12 Screw for Handle Hook	25521
13 Handle Hook	25549
14 Rubber Bumper	23851
*15 Nuts for Board Blade Machine Screws [Set of 2]	25526
*16 Board Blade Machine Screws [Set of 2]	25525
*17 Board Blade Wood Screws [Set of 6]	25524
18 Board Blade	2-3282
19 Guard Rail	25447
20 Machine Screws for Handle Blade [Set of 6]	25470
21 Handle Blade	2-3182
22 Adjusting Screw	25523
23 Adjusting Nut	25420
24 Handle and Stud Bolt Assembly	2-3782

* Available only as a set.